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AN EVALUATION OF EXTENSIVE
AND INTENSIVE TEACHING
OF LITERATURE

A YEAR'S EXPERIMENT IN
THE ELEVENTH GRADE

BY

NANCY GILLMORE CORYELL, PH.D.

TEACHERS COLLEGE, COLUMBIA UNIVERSITY
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AN EVALUATION OF EXTENSIVE AND INTENSIVE TEACHING OF LITERATURE

A YEAR'S EXPERIMENT IN THE ELEVENTH GRADE

CHAPTER I

THE PROBLEM

The purpose of this experiment is to demonstrate the teaching of English literature by extensive and intensive methods and to evaluate these methods by objective criteria of measurement in order to reach a definite conclusion as to which method is more effective for securing comprehension and appreciation on the part of high school students. The extensive method may be characterized as the rapid reading of a comparatively large amount of literature with general comments and discussions in class; the intensive, as the detailed, analytical study of the minimum of literature required by the syllabus. The problem is one which confronts every teacher of English who compares the theories and dicta of writers on the teaching of literature with the plans for literature study and the classroom method found to prevail almost everywhere.

Many interesting and valuable analytical studies have been made of the literary material in use in junior and senior high schools,¹ but so far as could be learned no experimental study had been made of methods of presenting literature, with the single exception of Professor J. F. Hosic's *Empirical Studies in School Reading*.² In this book he gives a full report of classroom pro-

¹Crow, C. S. *Evaluation of English Literature in High Schools*. Teachers College, Columbia University, Contributions to Education, No. 141. 1924.

Stroh, M. M. *Literature for Grades VII, VIII, and IX*. Teachers College, Columbia University, Contributions to Education, No. 232. 1926.

²Hosic, J. F. *Empirical Studies in School Reading*. Teachers College, Columbia University, Contributions to Education, No. 114. 1921.

cedure and of results in comprehension and appreciation of ninth-year students to whom he taught two poems by methods which he characterized as teaching by wholes and teaching by detailed parts. Professor Hosie, however, was studying the question, not so much from the point of view of the conduct of the recitation in literature as of the editing of textbooks and the use of textbook commentaries as a basis for classroom work. In the *Report of the National Committee on Reading*, Part I, of the *Twenty-fourth Yearbook of the National Society for the Study of Education* attention is called to the fact that although certain objectives "are generally accepted as valid, . . . means of reaching them in detail are more controversial and, except for Dr. Hosie's work already referred to, have not been made the subject of genuinely experimental study."³ The aim of this study, then, was to experiment with classroom methods in as objective a manner as lack of precedent and absence of technique would permit.

Too often the success in achieving the broad objectives and carrying out the principles of extended reading and free class discussion are attributed to the selective character and special advantages of experimental schools. If, therefore, it can be demonstrated that it is possible to use these same methods in the large public high schools under the usual pressure of heterogeneous masses of students and the exigencies of school and Regents examinations, some impetus may be given to the application of theory to general practice.

Summary.—The purpose of this experiment is to demonstrate which method of teaching English literature is more effective for comprehension and appreciation on the part of high school students: the extensive, that is, the rapid reading of a comparatively large amount of literature with general comments and discussions in class; or the intensive, that is, the detailed, analytical study of the minimum of literature required by the syllabus. The problem had its origin in the lack of classroom experiments with methods and in the difficulties encountered in large public high schools in trying to put into practice the generally accepted principles and theories of the teaching of literature.

³ *Report of the National Committee on Reading. The Twenty-fourth Yearbook of the National Society for the Study of Education*, Part I, p. 143. Chapter VI—The Relation between Reading and Literature.

CHAPTER II

CONDITIONS OF EXPERIMENTATION

The writer, a teacher of English in the Wadleigh High School in New York City, was, by the courtesy of Dr. Stuart H. Rowe, principal, and of Miss Mary P. Eaton, chairman of the English department, given the privilege of taking over nine classes in eleventh-year English for the period from September, 1925, to June, 1926. These classes were kept intact throughout the year as far as program difficulties permitted and yielded one hundred thirty-eight pupils for the experimental groups and ninety for the control group, for all of whom test data are complete for the year. Although the registers of the experimental classes ranged from twenty-eight to thirty-seven, the average number of students who remained in the same class throughout the year was twenty-three.

Only about half the time in the English class was given to literature. As the New York City syllabus requires the study during the year of six pieces of literature of different types, six blocks of approximately three weeks each were devoted to literature. The regular work in composition and the other class activities were carried on during the weeks that elapsed between the periods of literature study. Since it has long been the practice in the Wadleigh High School to separate completely the work in composition from the study of literature, the experiment was limited exclusively to the time allotted for reading.

Of the nine classes, three met in the fourth period of the day (that is, from 11:15-12:00) and were taught by three different teachers, all using the intensive method. Three other classes met in the seventh period (that is, from 1:30-2:15) and were taught by the same teachers, all using the extensive method. In addition, there were three classes which met at different periods and which were taught by other teachers, each of whom used her own method. These last three classes were not experimental groups but were used as controls to check up upon the classes which were being subjected to special methods.

CLASSIFICATION OF PUPILS

The pupils of the experimental classes were divided into superior, average, and low groups on the following bases:

1. Their previous achievement in English.
2. Their scores and intelligence quotients on the Terman Group Test of Mental Ability, which had been administered one or two years previously upon the students' admission to high school from the elementary or the junior high school.
3. Their reading ages and reading quotients on the Thorndike-McCall Reading Scale, which was given a few days before the experimental work began.

In making the classification of pupils, the five factors—the previous achievement in English, the Terman score, the IQ, the RA, and the RQ—were weighted in inverse proportion to the standard deviation of the measures: English at 3, Terman score at 1, IQ at 1, RA at 1.2, and RQ at 1. It was found, however, that this weighting merely complicated the statistical work without having any effect on the final classification. Hence, for ease and quickness the simple average of the scores was used.

By classifying the pupils it was possible to have one superior group meeting the fourth period taught by the intensive method and a superior group meeting the seventh period with the same teacher using the extensive method. Likewise, there was an average group in the fourth period taught by a second teacher using the intensive method, and a corresponding average group with the same teacher using the extensive method. The parallel low groups of the fourth and seventh periods were taught by the third teacher, who followed the intensive and the extensive methods in the fourth and seventh periods respectively.

The advantages of this arrangement are twofold. In the first place, having two teachers besides the experimenter apply both the extensive and the intensive methods eliminates the factor of individual temperament and personality and the influence of possible bias. In the second place, having the two methods applied to groups of practically equal ability eliminates the objection that whereas one method is better adapted to the superior students, another is better suited to slow pupils.

Moreover, the teachers who were petitioned to help in the experiment had had success in dealing with special groups. Miss Gladys

M. Cripps, who taught the superior classes, is, though one of the youngest teachers in the English department, also one of the most brilliant, both in scholarship and personality. Classes somewhat above the average had been particularly happy and responsive under her stimulating influence. Miss Helen B. Jones, who taught the low groups, is also young and exceptionally able. She had had unusual success in teaching dullards, not, it is agreed, through the use of any special methods, but rather through the influence of her personality and her understanding of her pupils. She took up her difficult and self-sacrificing work not merely with courage but with genuine enthusiasm as well. In order to ascertain for herself whether or not the extensive-reading method was feasible with ordinary students, the author of the experiment took the average classes. The teachers of the control group, Miss Elizabeth S. Rogers, Miss Lora Hussey, and Mrs. Alice J. Burritt whose work was continued during the spring term by Miss Lucille Jennings, were much more experienced and were asked to permit their classes to take all the tests because their methods naturally tended toward either extensive reading or intensive study.

In all the charts and tables the classes pursuing the extensive method are indicated as X classes; those taught by the intensive method, as Y classes. The superior groups are labeled A, the average B, and the low C. Thus the six classes can be distinguished:

AX, the superior extensive-reading group.

AY, the superior intensive-study group.

BX, the average extensive-reading group.

BY, the average intensive-study group.

CX, the low extensive-reading group.

CY, the low intensive-study group.

C¹, C², C³ are the three unclassified control groups.

The students themselves, however, were probably not aware of this classification as they used the original program designation for their classes,—5.15 (AX) and 5.1 (AY); 5.11 (BX) and 5.5 (BY); 5.4 (CX) and 5.16 (CY). Moreover, except as a general explanation of the additional reading required in the X groups, no mention was made of the experiment that was being tried.

Throughout the year there was the difficulty of the admission of new students who were forced by program exigencies into the experimental groups, but whose records on tests were incomplete

and were consequently omitted altogether. In making up the records at the end of the year, therefore, all data for students who had not been in an X class for the full year or who had not taken all the tests, and likewise data of all students who had not been in a Y class for the full year were discarded. This accounts for the small register of the final experimental groups. The table showing the classification of pupils is given on page 6.

From this chart it can be seen that the A students were by no means very superior, as the mean was 118 with a standard deviation of 8.9. In the total of one hundred thirty-eight pupils, there was one with an IQ at 144; four ranged between 135 and 130; and eight between 129 and 125. Neither were the C groups made up of borderline cases. The mean intelligence quotient of these low classes was 95.6 with a standard deviation of 8.2. There were only two quotients below 85,—one at 83 and one at 72. Since the correlation between the Terman Test and achievement in English is .564,¹ these statistics are significant in showing that all six classes were fairly representative of high school English students.

Summary.—Nine classes in eleventh-year English in the Wadleigh High School were used in the experiment which was carried on from September, 1925, to June, 1926. These classes were kept intact throughout the year as far as program exigencies permitted, and yielded one hundred thirty-eight pupils for the experimental groups, for all of whom test data are complete. Three classes meeting the fourth period of the day were taught by three teachers, all using the intensive method; three classes, meeting the seventh period, were taught by the same three teachers, this time using the extensive method; the remaining three classes served merely as a check upon the experimental groups. The pupils of both experimental groups were divided into A, B, and C classes so that the two methods could be tried with homogeneous classes of students who differed in ability to a known extent. The table of classification of pupils shows that these parallel extensive and intensive A, B, and C groups were very evenly matched.

¹ Flemming, C. W. *A Detailed Analysis of Achievement in the High School*. Teachers College, Columbia University, Contributions to Education, No. 196, p. 122. 1925.

CHAPTER III

READING PLANS

In planning the literature work for the extensive-reading and the intensive-study classes, the New York City syllabus and the adapted syllabus of the English Department of the Wadleigh High School were explicitly followed. To do this, however, did not hamper or limit planning in any way, for the city syllabus is so broad and offers generous choice of so many books of four different types that it is suggestive rather than restrictive. The city syllabus requires that five books be read, two books of one type, and one book from each of three other types. The syllabus of the English department at Wadleigh, however, requires six books. In addition, there is a minimum of four books of supplementary reading each term, or eight books a year. In planning the class reading for the extensive group the choice was necessarily limited by the available supply of texts. This accounts for the reading of larger proportions of those texts in which only selections were required, whereas it might have seemed more advisable to choose entirely different books. This disadvantage, however, was outweighed by the opportunity given to read pieces of literature by wholes rather than by parts, and to read widely in a definite field and type.

The following reading plan was given to each teacher of the experimental groups.

LITERATURE REQUIRED IN THE EXPERIMENTAL CLASSES

FOR Y CLASSES (INTENSIVE STUDY)

FOR X CLASSES (EXTENSIVE READING)

I. In the fifth term or first half of the eleventh year.

A. "IDYLLS OF THE KING"

1. Four Idylls

- a. "The Coming of Arthur."
- b. "Gareth and Lynette."
- c. "Lancelot and Elaine."
- d. "The Passing of Arthur."

1. All the Idylls except "Pelleas and Ettarre."

- a. "The Coming of Arthur."
- b. "Gareth and Lynette."
- c. "The Marriage of Geraint."
- d. "Geraint and Enid."

FOR Y CLASSES

FOR X CLASSES

- e. "Balin and Balan."
 - f. "Merlin and Vivien."
 - g. "Lancelot and Elaine."
 - h. "The Holy Grail."
 - i. "The Last Tournament."
 - j. "Guinevere."
 - k. "The Passing of Arthur."
2. From three to five thousand lines of Victorian poetry chosen by each student for herself and reported on to the class. (A mimeographed list of suggested readings in Victorian poetry was given to each member of the X classes. The list will be found in Appendix B.)

B. MODERN ESSAYS

1. Six essays from Tanner's "Essays and Essay Writing."
1. All the essays in Tanner's "Essays and Essay Writing," a total of sixty-nine.
2. Twelve essays from current magazines.

C. SHAKESPEARE

1. "Julius Cæsar."
1. "Julius Cæsar."
2. Another play of Shakespeare's not in the course of study but chosen by the individual student.
3. One Elizabethan play — not Shakespeare's.

D. SUPPLEMENTARY READING

1. Poetry (60 pages).
1. Poetry (60 pages).
2. A play.
2. A play.
3. Essays (a minimum of four).
3. Essays (at least six from a printed volume).
4. Fiction (a novel or a collection of short stories).
4. Fiction (a novel or a collection of short stories).
5. A biography or a book of travel.
6. A piece of highly imaginative prose.
7. One epic (at least two books).
8. Six to twelve magazine essays.

FOR Y CLASSES

FOR X CLASSES

II. In the sixth term or second half of the eleventh year.

A. PALGRAVE — "THE GOLDEN TREASURY"

- | | |
|---|-------------------------------------|
| 1. The poems included in the Third and Fourth Books by
<i>a.</i> Burns.
<i>b.</i> Wordsworth.
<i>c.</i> Keats.
<i>d.</i> Shelley. | 1. All the poems in all four books. |
|---|-------------------------------------|

B. SHORT STORIES

- | | |
|--|--|
| 1. Four stories, each of a different type. | 1. Twenty stories, representative of as many different types as possible. (Two collections). |
|--|--|

C. CONTEMPORARY POETRY

- | | |
|-----------------------------|--|
| 1. About sixty short poems. | 1. A volume — "Verse of Our Day," Gordon and King (345 poems). |
|-----------------------------|--|

D. SUPPLEMENTARY READING REPORTS

- | | |
|---|---|
| 1. Poetry (60 pages).
2. A play.
3. Fiction (a novel or a collection of short stories).
4. Essays (a minimum of four). | 1. Poetry (60 pages) by one author.
2. An anthology.
3. A play.
4. Fiction (a novel).
5. Essays.
6. }
7. } Two collections of short stories.
8. A biography or a book of travel. |
|---|---|

TIME ARRANGEMENTS

The time allotted to each of the six pieces of literature was approximately three weeks of four class periods lasting forty minutes. The fifth recitation of each week was given, as is usual in our school, to oral English. The records of the experiment show that the actual number of days given to literature was as follows:

"Idylls of the King": October 7-30, seventeen literature days. (At the beginning extra time was needed as the classes were not accustomed to the extensive method.)

"Julius Cæsar": November 9-26, ten days.

Modern Essays: December 7-24, twelve days.

"The Golden Treasury": February 23-March 18, fifteen days.

Modern Poetry: March 29-April 30, twelve days.

Short Stories: May 4-28, thirteen days.

At the end of each period of literature work a forty-minute objective test, consisting of fifty questions, was given on the

minimum requirement which had been covered intensively by the Y classes and read by the X classes.¹ This was an extra day added to the number indicated above. It is to be understood, of course, that the term "Julius Cæsar," for instance, means that the Y classes studied that play during the period indicated, and that X classes covered within the same number of days the reading required by the schedule given on page 9; namely, "Julius Cæsar," a second play by Shakespeare, and one Elizabethan play by a dramatist other than Shakespeare. Likewise, in the twelve days given to the modern essay, the Y classes studied six essays while the X classes read all the essays in Tanner's "Essays and Essay Writing" and twelve essays from current magazines. The amount of reading scheduled for the extensive-reading group is six times the amount required of the intensive-study group.

CHECKING UP ON THE EXTENSIVE READING

At the close of the year each teacher of the experimental classes and of the control groups filed a detailed report of the literature which had been actually covered, giving not only titles of books but numbers of pages and titles of poems or other pieces of literature, and indicating how much was studied, how much was read for class work and general discussion, and the number and character of the books read as supplementary work. When checked up these records showed that the plans for reading in the X and Y groups given on pages 8 to 10 were carried out by the teachers of the experimental classes. The records also showed that in the control groups where the teachers were free to follow their own methods and select their own material (within the limits of the syllabus) the amount of literature read and studied was somewhat more than that permitted in the intensive-study classes, but considerably less than the amount required of the extensive-reading classes.

In order to check up on the students' extensive reading, since all of it could not be discussed in class, especially where freedom of choice was allowed, a system of card index reports was devised by which a student kept a written record of the things read and made a short comment, generally of a kind to show a personal reaction or impression. These cards were handed in daily, and the students were held responsible for oral discussions and reports on the poems or stories which they listed. It is believed that this work

¹ These tests will be discussed in Chapter VI.

was done completely and honestly. In the A and B groups the marked interest, enthusiasm, and pride in their accomplishment were strong incentives, but the following list of reading shows what a member of the C group achieved. The cards were chosen at random from the files of records on the reading of Victorian poetry.

Robert Browning

"The Ring and the Book" Book I. (250 lines), "My Last Duchess,"

"The Pied Piper of Hamelin," "Incident of the French Camp."

Elizabeth Barrett Browning

"Sonnets from the Portuguese" (twelve of them), "Isobel's Child," "The Lay of the Brown Rosary."

Tennyson

"In Memoriam" (almost all).

Matthew Arnold

"Sohrab and Rustum," Lyric Poems (eight).

Christina G. Rosetti

"Prince's Progress," "Maiden-Song," "Uphill," "The Lowest Room,"

"A Birthday."

Occasionally a poem was read in class. For example, Browning's "Andrea del Sarto" was read to the B group. It was ascertained beforehand that no member of the class had previously read the poem. The teacher who was familiar with Dr. Fairchild's lessons on "Andrea del Sarto,"¹ planned to cover two weeks, was interested to see what could be done with the poem in a short time. Twenty-five minutes were spent in reading with some discussion of situation and background. Then there was rapid questioning for five minutes to test comprehension, and finally the students were allowed to reread parts which had appealed to them. Although given complete freedom they covered almost all the passages that the teacher had marked for herself as especially fine, and based their comments on the dramatic appeal, the revelation of character, and the beauty of poetic expression.

Summary.—Plans for reading by the two methods were drafted in accordance with the New York City syllabus and the modified form of it used in the Wadleigh High School. The time allotted to work with literature was, for both extensive and intensive groups alike, six blocks of approximately twelve school days each. Within this time the extensive-reading classes read six times as much literature as the intensive-study classes. ~~To check up on this wide reading a system of daily reports and records written on index cards was used and teachers' assignments were filed.~~

¹ Fairchild, A. G. *The Teaching of Poetry*. Houghton Mifflin Co., 1917.

CHAPTER IV

LESSON PLANS

*Answers
Complete
Appendix*

In order to secure uniformity of procedure and the consistent carrying out of the prescribed methods, the teachers who were to collaborate in the experiment met from time to time in conference for devising ways and means. The class work for the first week was planned in the minutest detail. The same questions were actually used by all three teachers and the lesson plans were followed as exactly as was humanly possible while conducting a live recitation. Many other plans were made and used in common, and where no detailed lesson plan was drafted for all three teachers to use, the work to be covered each day was broadly outlined. As these lesson plans serve as the best means to make clear the distinction between the two methods when applied to the conduct of the classroom recitation, the general notes are quoted below, and parts of the lesson plans are given in Appendix B.

GENERAL NOTES ON METHODS

The difference in the two methods may be summed up thus:

For X Classes

1. The reading aloud by pupils of favorite or significant passages.
2. Reasons for liking particular passages.
3. Questions that sum up some characteristic feature of the whole epic which is illustrated in the particular lines; as symbolism, the artistic fitness of settings and characters, the seasons of the year in the successive idylls, the moral unity of the series.
4. The contribution of any one idyll to the allegorical and spiritual meaning of the whole epic.
5. The allegory.
6. The poetry.
7. Comparisons with other poems, as "Lancelot and Elaine" and "The Lady of Shalott," Sir Galahad and St. Simeon Stylites as types of medieval religion, or burlesque and masquerade in "Gareth and Lynette" and "The Princess."

For Y Classes

1. Detailed questions on the progress of the action.
2. The retelling of short incidents by students.

For Y Classes (*Continued*)

3. Comment upon descriptions.
4. Allegorical interpretations.
5. Meanings of words.
6. Comments on the poetic or effective choice of words, figures of speech, and so forth.
7. Analysis of character.
8. Emphasis on the part instead of on the whole.

NOTE: These plans were made before the objectives for the "Idylls" were framed or ranked.

AIMS FOR EXTENSIVE AND INTENSIVE WORK

The aims which were kept in mind in making the lesson plans for both X and Y classes were the same,—comprehension and appreciation on the part of the students. In both classes it was to be a study of literature not *about* literature. The detailed lessons, on the one hand, were planned as analysis for the denotation and connotation of what the author says. Moreover, care was exercised not to import into these detailed lessons the study, for their own sake, of literary history, biographical facts, style and technique, or other extraneous material such as is discountenanced, in theory at least, by all teachers and writers on methods and curricula. On the contrary, application was made of the accepted principles of learning, such as McMurry's "supplementing the author's thought, judging the worth of statements, organizing material, and memorizing."¹ Only moderate use of textbook notes was required and the purpose of the teacher was to help the student understand what was read. That there is need of such assistance is indicated by Irion's conclusions that, unaided, only fifty per cent of the students are able to grasp fifty per cent of the meaning of a literary selection.² The lesson plans for the extensive-reading classes, on the other hand, were based on the discussions and conclusions found in such books as Hosc's *Empirical Studies in School Reading*,³ Leonard's *Essential Principles of Teaching Reading and Literature*,⁴ the chapter on "The Relation of Reading and Literature" in the *Report of the*

¹ McMurry, F. M. *How to Study*, Chapter II. Houghton, Mifflin, 1909.

² Irion, T. *Comprehension Difficulties in the Study of Literature*. Teachers College, Columbia University, Contributions to Education, No. 189, pp. 65-66. 1925.

³ Hosc, J. F. *Empirical Studies in School Reading*. Teachers College, Columbia University, Contributions to Education, No. 114. 1921.

⁴ Leonard, S. A. *Essential Principles of Teaching Reading and Literature*, Chapters I, II, and Lippincott, 1922.

National Committee on Reading,¹ and books on the curriculum by Bobbitt² and Charters.³ The aim of the extensive work was to read by wholes instead of by parts, to train pupils to grasp the meaning and significance of the whole, to stir up such definite reactions in the students that they voluntarily discussed their likes and dislikes, and to let them find in literature the expression and the enrichment of their own experiences. If there was too much emphasis on appreciation at the expense of comprehension, this would be apparent, it was believed, in the results of the tests on the literature studied, but it is doubtful whether appreciation can be secured without comprehension.

Summary.—Definite lesson plans were drafted and used in common by the teachers conducting the experiment. The aims for both groups were the same,—comprehension and appreciation. In the intensive-study classes these aims were to be realized by a thorough understanding of the limited amount read; in the extensive-reading classes they were to be fulfilled by reading for the meaning and significance of the whole piece of literature and by stimulating discussions of the pupils' own reactions.

¹ *Report of the National Committee on Reading. The Twenty-fourth Yearbook of the National Society for the Study of Education, Part I, Chapter VI. "The Relation of Reading and Literature,"* pp. 141-160.

² Bobbitt, F. *The Curriculum.* Houghton Mifflin, 1913.

³ Charters, W. W. *Curriculum Construction.* Macmillan, 1923.

CHAPTER V

FORMULATION OF OBJECTIVES AS CRITERIA

In order to have definite criteria for judging the relative success of the two methods, it was necessary to formulate definite objectives for the teaching of English literature. Recent books and articles on methods of teaching literature and on the curriculum were studied and all objectives stated or implied were copied and filed on index cards. These objectives are best summed up by the statement in the *Report of the National Committee on Reading*:

The finest and most inclusive statement of the value of literature is probably that it may make our experience deeper, wider, and more satisfying. It may help us see our own lives and surroundings as more fresh and interesting; it may also help us, by recombining the elements in our past experience, to live imaginatively in different times and countries and in characters otherwise remote from our understanding and sympathy. This is here suggested as the most basic and satisfactory statement of our aims and purposes in this field.¹

These broad and general aims, however, to be practically useful as criteria had to be reduced to those specific objectives which might be realized within a limited time and which could also be definitely and reliably tested as to their achievement. Accordingly, for each type of literature studied a different list of objectives was formulated. A library card was used for each objective, and complete sets of these cards containing all the acceptable objectives which could be tested after the teaching of a stated piece of literature were given to five disinterested English teachers. Each teacher then rearranged the cards so that the objective which she considered most important was on top of her package, with the least valuable aim on the bottom. The rankings given by all five teachers were then averaged, and the table of objectives was made so that the objective which had the lowest average was numbered 1, the second lowest or second most important, 2, and so on.

In order to ascertain the reliability of the placement of each objective these individual rankings were correlated with each other,

¹ *Report of the National Committee on Reading. The Twenty-fourth Yearbook of the National Society for the Study of Education, Part I, p. 142.*

the first set with the second, the second with the third, the third with the fourth, the fourth with the fifth, and finally the fifth with the first. Spearman's formula for correlation in terms of "ranks" was used. The average of these coefficients of correlation was then taken as the measure of the reliability of the ranking of the objectives. The results are given in Table II. In view of the fact that the sets of objectives were purposely given to the teachers who differ most markedly in their aims and methods, the degree of reliability that resulted indicates that the ranked list of objectives is a fair criterion of measurement.

TABLE II

AVERAGE COEFFICIENTS OF CORRELATION OF FIVE TEACHERS'
RANKINGS OF OBJECTIVES

"Idylls of the King".....	+ .66
"Julius Cæsar".....	+ .74
Modern Essays.....	+ .67
"The Golden Treasury" and Modern Poetry ..	+ .67
Short Stories.....	+ .62

These objectives were used to determine the subjects of test questions in order to avoid favoring the classes taught by any one method. They were also used to classify answers and comments made by students in the recitations recorded in the stenographic reports in the process of determining which method of teaching is more successful in achieving the objectives considered most important. These ranked lists of objectives with summaries of the data derived from their application to test questions and stenographic reports are given on pages 19 to 24.

In addition to the usefulness of these objectives as experimental criteria, they may be suggestive in themselves of the definite aims of teachers of literature. When it is remembered that the ultimate aims are found, not in these lists, but in the general statement quoted at the beginning of the chapter, and that these objectives were selected primarily as criteria for measuring the quality of recitations and framing questions for the new type of written examination, the alignment becomes even more sharply marked. The three longer lists naturally fall into two halves. The objectives considered the more important prove to be those which call for

appreciation, not only of the literature read, but also of life, people, and ideas to which literature has given expression. At the top of the lists are the statements which demand that students grasp the significance of the thing read as a whole, that they share actively in the lyric mood of the poet and interpret his song by means of their own experience, or that they realize the motives of men and women and their interaction upon one another in the resulting dramatic incidents. At the bottom of the lists are found those objectives which would necessitate the formal study of literature,—points of style, technique, literary history, form and details, increase of vocabulary and information, and other such data. Even for purposes of examination, then, these matters are considered of little moment. Consequently, the fifty- or hundred-question test must, if it is to be consistent with the objectives of teaching literature, test broad comprehension, appreciation, and the reader's reaction.

Summary.—To have some definite basis for judging the relative success of the two methods, a set of definite objectives which could be tested was formulated for each type of literature studied. The objectives in each set were ranked and the rankings correlated and averaged. These objectives were then used to determine the subjects of test questions and to score the stenographic reports.

"IDYLLS OF THE KING"

OBJECTIVES	RANK OR SYMBOL	NUMBER OF TEST QUESTIONS	WORD COUNT FROM STENOGRAPHIC REPORTS	
			BX	BY
To have the pupils:				
Express their own opinions and preferences.....	1	0	212	83
Correlate the ideas expressed in the poem with their own experiences.....	2	0	286	65
Comprehend the theme of the "Idylls" as a whole.....	3	9	200	31
Give general literary criticism.....	4	0	24	15
Appreciate the characters, their motives of conduct and dramatic interactions.....	5	13	260	174 (60)
Acquire familiarity with the ideals and stories of chivalry.....	6	5	60	25
Recognize poetic phrases that are picturesque, or the fresh and vivid expression of ideas.....	7	6	87	25 (129)
Store their minds with beautiful or useful quotations.....	8	5	0	0
Become familiar with the legend of King Arthur and of the Round Table.....	9	2	0	58
Enjoy word pictures, descriptions, and other sensory images.....	10	3	93	305 (160)
Comprehend the symbolism in the "Idylls".....	11	2	256	79
Understand how each idyll is related to the whole epic.....	12	2	100	0
Know the details and the story of each of four idylls.....	13	0	53	617 (128)
Cultivate response to rhythm and recognition of differences in rhythms.....	14	0	0	15
Improve habits of expressive oral reading in order to enjoy and interpret.....	15	0	0	21
Be able to recognize and interpret literary allusions.....	16	0	0	0
Enlarge and correct their fund of information.....	17	0	0	4
Name and comprehend the figures of speech.....	18	2	0	20
Read more of Tennyson's poetry.....	19	0		
Recognize the poetic quality of the lyrics as distinguished from narrative blank verse	20	0		
Know the verse form.....	21	1		
Develop speed in silent reading.....	22	0		
		—		50

* In each case figures within parentheses represent the number of words read or quoted in addition to the original comments of the students.

TABLE IV
"JULIUS CÆSAR"

OBJECTIVES	RANK OR SYMBOL	NUMBER OF TEST QUESTIONS	WORD COUNT FROM STENOGRAPHIC REPORTS	
			CX	CY
To have the pupils:				
Logically analyze a life situation.....	1	0	23	5
Experience emotional reaction to dramatic situations.....	2	0	109	0
Relate ideas and characters to their own experience.....	3	0	19	34
Understand characters and their motives of action.....	4	9	601 (56)*	393
Understand the influence and dramatic interaction of characters.....	5	6	293	296
Comprehend the theme of the play.....	6	5	0	0
Understand the structure of the drama — purpose of scenes, climax, suspense.....	7	4	153	102 (17)
Know the historical background.....	8	2	72	0
Recognize fresh and vivid or particularly forceful expressions.....	9	3	52 (332)	0
Act in scenes from the play with good reading and appropriate gestures.....	10	0	(1265)	(564)
Compare the historical Cæsar with the Cæsar of this play.....	11	2	0	0
Be able to interpret any passage.....	12	3	0	22 (25)
Acquire a knowledge of Shakespeare's theater.....	13	2		
Enjoy word pictures, sounds, and other sensory images.....	14	2		
Recognize poetic phrases that are picturesque.....	15	2		
Be able to recognize and interpret literary allusions.....	16	2		
Store their minds with beautiful or useful quotations.....	17	2		
Describe the imaginary settings of the various scenes.....	18	1		
Cultivate response to rhythm and recognition of differences in rhythms.....	19	0		
Increase their vocabulary.....	20	0		
Know the details of the play.....	21	0	57	402 (11)
Know the verse form.....	22	0		
Know the sources of the play.....	23	1		
Enlarge and correct the fund of information.....	24	1		
Acquire skill in the use of reference books and other sources of information.....	25	0	0	81 (4)
Name and comprehend the figures of speech.....	26	1	0	94 (46)
Know something of the life of Shakespeare.....	27	1		
Develop speed in the silent reading of literature.....	28	0		
Know titles and dates of Shakespeare's plays.....	29	1		
		—		50

TABLE V
MODERN ESSAYS

OBJECTIVES	RANK OR SYMBOL	NUMBER OF TEST QUESTIONS	WORD COUNT FROM STENOGRAPHIC REPORTS	
			AX	AY
<p>To have the pupils:</p> <p>Discover that their own ideas, thoughts, and experiences have been suggested or expressed by the essayist.....</p> <p>Be able to give general literary criticism.....</p> <p>Develop sympathetic understanding of people who are different from themselves....</p> <p>Judge the truth or value of what the writer says.....</p> <p>Be able to state the general theme or writer's purpose in a given essay.....</p> <p>Write original essays.....</p> <p>Gain the mastery of the printed page — get the writer's meaning accurately with a reasonable rate of reading.....</p> <p>Appreciate the revelation of the author's personality.....</p> <p>Be able to recognize and follow the development of the theme.....</p> <p>Develop a finer sense of humor.....</p> <p>Recognize a picturesque or a fresh and vivid expression.....</p> <p>Become familiar with the better magazines.....</p> <p>Gain some appreciation of the style of an essay — wit, satire, variety of sentence structure, general monotony, etc.....</p> <p>Increase their vocabulary.....</p> <p>Be able to recognize and interpret literary allusions.....</p> <p>Review technical points of writing — outlining, paragraph development, topic sentences, transitional sentences, etc.....</p> <p>Learn how to use reference books.....</p> <p>Know the details of a given essay.....</p>	1	0	1366	276
	2	0	147	0
	3	3	135	0
	4	2	397	0
	5	3	244	178
	6	0	0	0
	7	3	54	22
	8	2	177	54
	9	7	212	155
	10	1	0	70
	11	7	71	35
	12	8	0	0
	13	5	80	143
	14	5	0	449
	15	3	3	96
	16	0	41	302
	17	1	0	37
	18	0	17	49
		—	50	

TABLE VI
"THE GOLDEN TREASURY"

OBJECTIVES	RANK OR SYMBOL	NUMBER OF TEST QUESTIONS	WORD COUNT FROM STENOGRAPHIC REPORTS	
			BX	BY
To have the pupils:				
Participate in the emotion expressed by the poem.	1	**	39	(13)* 44
Relate the poems read to their own ideas and experiences.	2	**	115	(71) 9
Be able to give literary criticism.	3	** 4	465	(123) 0
Recognize the poet's emotion expressed in the poem.	4	** 2	599	(320) 444 (115)
Picture mentally the poetic descriptions and imagery.	5	**	189	(162) 87 (32)
Appreciate the suggestiveness of word or phrase.	6	**	198	(178) 20 (47)
Judge the sincerity of any poetical expression of feeling or emotion.	7	1	0	0
Recognize poetic phrases that are the fresh and vivid expression of ideas or feelings.	8	**	18	(35) 33 (24)
Enjoy word pictures, sounds, and other sensory images.	9	**	144	(87) 102 (46)
Appreciate the poet's revelation of his own personality.	10	1	49	(45) 0
Improve habits of expressive oral reading in order to enjoy reading poetry.	11	**	0	0
Image the background which the poet suggests as a setting for his thought.	12	**	160	(42) 0
Store their minds with beautiful or useful quotations.	13	**	0	0
Cultivate response to rhythm and to differences in rhythms.	14	**	56	(5) 0 (44)
Know the theme of each poem.	15	1	92	(18) 0
Be able to give in their own words the concise expression of poetic ideas.	16	**	171	98 (17)
Be able to recognize and interpret literary allusions.	17	**	23	36 (4)
Write original poems.	18	1	0	0
Know the chief characteristics of poets and periods.	19	1	0	31
Know the principal facts in the lives of poets.	20	1	0	0
Know poetic forms — sonnet, ode, etc.	21	1	38	19
Appreciate the cultural background of a poem.	22	1	0	180 (11)
Be able to recognize the rhyme scheme.	23	1	28	26
Recognize the pattern of the poem.	24	1	0	0
Know the meter and stanza form of each poem.	25	1	0	13
Name and comprehend the figures of speech.	26	1	0	208 (40)
Know the place of each poem in the development of English poetry.	27	1	0	0

OBJECTIVES	RANK OR SYMBOL	NUMBER OF TEST QUESTIONS	WORD COUNT FROM STENOGRAPHIC REPORTS	
			AX	AY
<p>To have the pupils:</p> <p>Participate in the emotion expressed by the poem.....</p> <p>Relate the poems read to their own ideas and experiences.....</p> <p>Be able to give literary criticism on the nature of poetry.....</p> <p>Recognize the poet's emotion expressed in the poem.....</p> <p>Picture mentally the poetic descriptions and imagery.....</p> <p>Appreciate the suggestiveness of word or phrase.....</p> <p>Judge the sincerity of any poetic expression of feeling or emotion.....</p> <p>Recognize poetic phrases that are the fresh and vivid expression of ideas or feelings.....</p> <p>Enjoy word pictures, sounds, and other sensory images.....</p> <p>Appreciate the poet's revelation of his own personality.....</p> <p>Improve habits of expressive oral reading in order to enjoy reading poetry.....</p> <p>Image the background which the poet suggests as a setting for his thought.....</p> <p>Store their minds with beautiful or useful quotations.....</p> <p>Cultivate response to rhythm and to differences in rhythms.....</p> <p>Know the theme of each poem.....</p> <p>Be able to give in their own words the concise expression of poetic ideas.....</p> <p>Be able to recognize and interpret literary allusions.....</p> <p>Write original poems.....</p> <p>Know the chief characteristics of poets and schools of poetry.....</p> <p>Know something about the lives of the poets.....</p> <p>Know poetic forms — sonnet, triolet, etc.....</p> <p>Appreciate the cultural background of a poem.....</p> <p>Be able to recognize the rhyme scheme.....</p> <p>Recognize the pattern of a poem.....</p> <p>Know the meter and stanza form of each poem.....</p> <p>Name and comprehend the figures of speech.....</p>	1	8	224 (1425)*	0
	2	7	644	49
	3	0	351 (197)	59
	4	5	267 (15)	44
	5	8	44 (30)	0
	6	5	104 (14)	63 (22)
	7	5	20	0
	8	3	0	18 (18)
	9	2	16	12
	10	2	10	137 (27)
	11	0	9 (16)	0 (548)
	12	2	51	100
	13	0		
	14	2		
	15	1	0	178 (7)
	16	0	76	0
	17	0	77	112
	18	0		
	19	0	0	44 (8)
	20	0	0	120 (3)
	21	0	0	34
	22	0	38	235
	23	0	0	29
	24	0	0	89
	25	0	0	37
	26	0	0	18 (46)
		50		

* In each case figures within parentheses represent the number of words read or quoted in addition to the original comments of the students.

TABLE VIII
THE SHORT STORY

OBJECTIVES	RANK OR SYMBOL	NUMBER OF TEST QUESTIONS	WORD COUNT FROM STENOGRAPHIC REPORTS	
			CX	CY
<p>To have the pupils:</p> <p>Develop sympathetic understanding of people's characters and motives of action....</p> <p>Show definite reaction to characters and events of the story.....</p> <p>Compare stories to point out merits or faults.....</p> <p>Correlate the stories read with their own lives, experiences, and ideas.....</p> <p>Read better magazine stories.....</p> <p>Recognize the author's theme or purpose in a given story.....</p> <p>Know the structure of a short story — use of situation, suspense, foreshadowing, climax, etc.....</p> <p>Know the outstanding characteristics of the short story.....</p> <p>Be familiar with a number of good short stories.....</p> <p>Become familiar with good short story writers.....</p> <p>Discriminate roughly the various types of the short story.....</p> <p>Develop a better sense of humor.....</p> <p>Reproduce the story read.....</p>	1	0	701	(152)* 326
	2	0	323	1
	3	0	69	0
	4	0	200	195
	5	0	0	0
	6	8	23	36
	7	3	18	170
	8	18	697	(62) 40
	9	1	16	0
	10	5	120	0
	11	15	0	21 (10)
	12	0	0	0
	13	0	51	(58) 367
		— 50		(36)

* In each case figures within parentheses represent the number of words read or quoted in addition to the original comments of the students.

CHAPTER VI

TESTS IN LITERATURE

At the close of each period of three weeks devoted to the study of literature, a test was given to the six experimental classes and the three control groups. There were, therefore, six of these tests, one for each of the types of literature studied: "Idylls of the King," "Julius Cæsar," modern essays, "The Golden Treasury," modern poetry, and short stories. Each test consisted of fifty questions with various combinations of the multiple-choice, true-false, matching, completion, and checking type. No more than fifty questions could be asked in any one test as the time limit was one period or a working time for the pupils of from thirty-five to thirty-eight minutes. This, however, makes a total of three hundred questions on the literature studied during the year. In making out the tests it was determined beforehand just how many questions were wanted which would correspond to each objective, and as far as the limits of ingenuity allowed this scale was adhered to. Since it is doubtful that the objectives ranked in the lower half of the list are considered by the teachers to have any real value, care was taken to avoid asking questions which were suggested by them, although, as will be seen by an examination of the list, such questions would have been easier to frame. Afterwards the questions were submitted to committees of two disinterested persons who labeled each question with the key word of an objective to which, in their estimation, the question corresponded. The coefficients of reliability of this crediting of questions to objectives are given in Table IX. The number of questions secured in this manner for each objective are given in Tables III to VIII. The tests themselves are given in Appendix C.

The framing of these tests offered many difficulties as well as opportunities to try interesting things. In making up the test on the "Idylls of the King" no question was asked which could not be answered after a reading of the four idylls required by the syllabus. At the same time effort was made to state some of the questions in such a way that they would be somewhat more obvious

TABLE IX

COEFFICIENTS OF RELIABILITY OF JUDGMENTS OF TWO TEACHERS ON
OBJECTIVES OF TEST QUESTIONS

	<i>r</i>
"Idylls of the King".....	+ .97
"Julius Cæsar".....	+ .95
Modern Essays.....	+ .96
Modern Poetry.....	+ .99
Short Story.....	+ .98

to the pupils who had read all the idylls. Again, in the test on "Julius Cæsar" questions were necessarily confined to that play or to the points which might well come up in connection with it, partly because it would have been unfair to the intensive-study groups to ask questions on material they had not read, and partly because no two extensive-reading classes had chosen the same plays for additional work. Similarly, when the material for the test on the essay was canvassed it was found that not all classes among the experimental and the control groups had studied the same essays, with the exception of one or two of the slightest essays on which it would have been impossible to secure fifty significant questions. It was, therefore, made a test of the application of the things learned to new material. An essay in the book which no class had discussed was made the basis of the fifty questions. Likewise, for the short story test, since the classes had used various collections of stories, the pupils were asked to read new material. This time they were told one week in advance of the test to read the June, 1926, number of "The Golden Book Magazine." The questions were then based on the contents of the magazine. In this way the test carried out one of the objectives ranked as important in teaching the short story, namely, making the pupils familiar with the better story magazines. A new departure from the question test was made in the case of "The Golden Treasury." The students were asked to note down by means of key words their reactions while reading a poem which they had not studied but which was very similar to poems that they had had in class. One-half point was given for each reaction noted. Then, since this process of detailed analysis would naturally favor the intensive-study group, ten questions were asked on the poem as a whole.

The poem chosen was Shelley's "The Cloud." It may be noted that four of the six tests required the use of open books.

As there was neither time nor opportunity for a preliminary try-out of these tests they had to be given as they were originally planned. To measure the degree of reliability, each test, with the exception of that on "The Golden Treasury," was divided into two halves and the scores of the individual pupils on the odd-numbered questions were correlated with the scores of the same pupils on the even-numbered questions. The coefficient of correlation was computed by means of the formula:

$$r = \frac{\Sigma x \cdot y}{\sqrt{\Sigma x^2 \cdot \Sigma y^2}}$$

As the coefficients thus secured were the coefficients for only half the test, they were converted by means of the formula:

$$r_x = \frac{2 r_h}{1 + r_h}$$

The coefficients of reliability of the literature tests are given in Table X.

TABLE X

COEFFICIENTS OF RELIABILITY OF TESTS ON THE LITERATURE STUDIED
(Odd Versus Even Questions)

"Idylls of the King".....	+ .64
"Julius Cæsar".....	+ .64
Modern Essays.....	+ .60
Short Stories.....	+ .67
Modern Poetry.....	+ .70
<hr/>	
All tests taken together	+ .90

Perhaps one of the most valuable implications of these tests is that an ordinary teacher of literature, inexperienced in the making of tests, can frame objective examinations in literature having a fair degree of reliability, answering to accepted objectives, and including not only questions which involve thought and fresh application of things read and studied to new material, but even questions that call for appreciation of literature.

The scores made by the various classes in the tests in literature reported in Table XI show that the pupils who were taught by the extensive-reading method did fully as well as the pupils who were taught by the intensive-study method. In thirteen instances out of the total of eighteen the scores of the X classes are slightly higher than those of the corresponding Y classes, but the difference is too slight to prove anything more than a chance difference. Only in the case of totals for the B group in all the tests is there a real difference (see Table XII) in favor of the extensive-reading classes. The implication, then, is that the extensive-reading students were able to do as well as the intensive-study pupils in detailed objective tests on the types of literature studied. No opportunity was given to the extensive-reading group to prove how much more they had learned by their wider reading.

TABLE XII

COMPARISON OF TOTAL SCORES IN X AND Y CLASSES IN TESTS ON
THE LITERATURE STUDIED *

AX—AY	$\frac{\text{diff.}}{\sigma \text{ diff.}} =$	$\frac{1.95}{6.19} =$	.31
BX—BY	$\frac{\text{diff.}}{\sigma \text{ diff.}} =$	$\frac{16.18}{4.68} =$	3.45**
CY—CX	$\frac{\text{diff.}}{\sigma \text{ diff.}} =$	$\frac{.69}{4.68} =$	.15
All X's — all Y's	$\frac{\text{diff.}}{\sigma \text{ diff.}} =$	$\frac{6.74}{4.09} =$	1.65

* Formula used: $\sigma_M = \frac{\sigma}{\sqrt{N}}$ $\sigma_{\text{diff.}} = \sqrt{\sigma_M^2 + \sigma_{My}^2}$

** A real difference is assured by result of 3.00 or more.

In addition to these tests on the literature studied, a battery of tests was given to both groups at the close of the year. The scores on these tests will be found in Table XIV. The Thorndike-McCall Reading Scale, Forms 1 and 3, was repeated, as were also the Logasa-McCoy Seven Tests in the Appreciation of Literature. The Abbott-Trabue Exercises in Judging Poetry Forms X and Y

were given, and the Thorndike Test of Word Knowledge. As in the tests on the literature studied, the extensive-reading group scored as well as the intensive-study group. It seems, then, that students accustomed for a year to reading rapidly and widely are capable of showing as much appreciation through detailed analysis as are the students who have been trained by the intensive-study method. Again, the intensive-study groups found time and opportunity for vocabulary work in connection with their literature, but they made no better showing on the Test of Word Knowledge.

Records were also kept of the scores of all experimental and control classes on the literature part of the school uniform examination which was given in May, and also the scores on the three questions of the objective type on literature in the Regents examination in English Three Years, which the students took in June. These scores are given in Table XIV. Here again, as in the tests on literature and vocabulary, the extensive-reading group scored approximately the same as the intensive-study group. This indicates that extensive reading does not tend to lower students' marks on school or state examinations.

In the reading tests, quite naturally, all classes showed marked improvement as a result of their year's work. A comparison of the September and June records can be made from Tables XIII and XIV. The gains, though in every case greater than the gain of five points given in the table of norms, are approximately equal for practically all groups. The one exception is, surprisingly enough, the gain made by the low extensive-reading group. This amounts to a difference of seventeen points in the September and June reading ages as compared with a difference of ten points for the intensive-study group.

Summary.—Six new-style examinations on the types of literature studied were framed with the subject and the proportion of test questions determined, as far as possible, by the relative importance of the ranked objectives. Since the extensive-reading classes scored approximately the same as the intensive-study classes it seems that the extensive-reading classes obtained from their year's work in literature as much training in appreciation of literature, comprehension of material read, and vocabulary, as did the intensive-study classes. They also received as good preparation for examinations. In addition, they had the opportunity to read and discuss six times as much literature.

CHAPTER VII

STENOGRAPHIC REPORTS

Since the purpose of the experiment was to demonstrate methods of teaching literature, the interest centered not in the tests but in class work. Accordingly, twelve stenographic records were made of representative classroom recitations of the experimental groups. Two reports were taken for each of the six required pieces of literature, one in the extensive-reading class and the other in the intensive-study group. Both records were taken on the same day during the regular class period without any special notice having been given to the class and without any special preparation on the part of the students. In each case, however, a day was chosen when the lessons were based on the literature required by the syllabus and not, in the extensive group, on the additional reading, in order to bring out more clearly the difference in the two methods when applied to some of the same material. The length of the period was forty minutes.

In order to make these reports more vital than a bald record of question, answer, or discussion could be, the chairman of the English department, Miss Mary P. Eaton, visited the classes during the periods when the records were being made and has written into the reports a running comment on the recitations. A most skillful and appreciative supervisor, she has reflected the spirit of the class, the smiles and hesitations, and something of that light in the eye and lilt in the voice which every teacher prizes as much as the correct answer. Perhaps these comments furnish the most accurate measure of the students' appreciation of their literature.

As these stenographic reports of classroom recitations besides forming a most important part of the experiment seem interesting and well worth while in themselves, they are given verbatim without emendations or corrections in Appendix A. They are not, in any sense, intended to be model lessons, but are reproduced to illustrate the two methods worked out in the classrooms.

DATA FROM STENOGRAPHIC REPORTS

Although the stenographic reports are evidence in themselves of the relative merits of extensive reading with general discussions and of intensive study with detailed analysis, they were subjected to measurement with the ranked objectives as the criteria. The procedure with each of the twelve reports was as follows. Copies of the stenographic reports of the two lessons on a piece of literature were given to each of two disinterested teachers. Attached to the top of the package was the list, with key words and numbers, of the objectives for that type of literature. Printed directions were also given for marking in the right-hand margin of the stenographic pages the key word or number of the objective which, in their estimation, was illustrated by every answer, comment, or sentence spoken by a pupil during the recitation. An exact word count was then taken and the number of words credited to each objective by each scorer was listed. When this was completed for both teachers the two scorings were correlated to show the reliability of their measurement of the stenographic reports. These coefficients of reliability are given in Table XV. Then the

TABLE XV

COEFFICIENTS OF RELIABILITY OF SCORING OF STENOGRAPHIC REPORTS TO ASCERTAIN WHICH OBJECTIVES HAD BEEN CARRIED OUT IN X AND Y CLASS RECITATIONS

SUBJECT OF STENOGRAPHIC REPORT	CORRELATION OF SCORING	
	For X Class	For Y Class
"Idylls of the King".....	+.94	+.90
"Julius Cæsar".....	+.98	+.99
Modern Essays.....	+.91	+.99
"The Golden Treasury".....	+.76	+.99
Modern Poetry.....	+.98	+.98
Short Stories.....	+.99	+.99

average of the number of words given to each objective by the two teachers who scored the recitation of an X class was correlated with the average number of words given to the same objective by the same two persons in their scoring of the recitation of the Y class. These coefficients of correlation for the X and Y classes

are given in Table XVI. Since the correlation was intended to show the qualitative rather than the quantitative differences in the recitations, the distribution was considered a point instead of a surface distribution and the formula used was the Boas-Yulean.

$$\phi = \frac{a \delta - \beta \gamma}{\sqrt{p q \cdot p^1 q^1}}$$

The negative coefficients of correlation that result when the numbers of words carrying out the various objectives are compared for the intensive-study and the extensive-reading classes, show that the two methods tend to differ in the amount of emphasis

TABLE XVI

COEFFICIENTS OF CORRELATION OF WORD COUNTS CREDITED TO RANKED OBJECTIVES IN X AND Y RECITATIONS

SUBJECT OF STENOGRAPHIC REPORT	CLASSIFICATION OF GROUPS	CORRELATION BETWEEN X AND Y CLASSES
"Idylls of the King".....	BX and BY	-.42
"Julius Caesar".....	CX and CY	-.47
Modern Essays.....	AX and AY	-.60
"The Golden Treasury".....	BX and BY	-.30
Modern Poetry.....	AX and AY	-.58
Short Stories.....	CX and CY	-.32

they place on certain objectives. In the tables giving the word counts it is noticeable that the large numbers are found in the upper half of the scales in the case of the X classes, whereas in the Y classes the significant totals fall in the lower half with only an occasional high number in the upper division. Such grouping of figures indicates that in the extensive-reading classes the pupils spoke many more words which fulfil those objectives considered of greater value. This is particularly noticeable for such objectives as general literary criticism of the book review or essay type and the linking up of what is read with the pupils' own experiences and interests. The total number of words given to those objectives ranked in the upper quartile is 3,083 for the intensive-study classes and 9,969 or slightly more than three times as many for the extensive-reading group. In the intensive-study classes, on the other hand, there is a tendency to scatter the comments over a

much larger number of objectives with less emphasis placed on any two or three. The result is that the total number of words given in the intensive-study classes to the objectives which call for a formal analysis of style or technique or a repetition of details of content becomes fairly large. By actual word count it appears that nearly five times as many words were used for such objectives in the intensive-study classes as occurred in the extensive-reading classes. In some classes there was considerable overlapping such as might be expected in good teaching by any method, especially as the teachers themselves did not at any time have a statement of these ranked objectives. Therefore, it is all the more significant that the important objectives should have been emphasized in the extensive-reading classes to the degree indicated by word counts.

In addition to showing the quality and value of the comments and discussions, the stenographic reports also indicate the relative amount of teacher and pupil activity in classes taught by the two methods. The word count shows that in the extensive-reading classes the pupils did 78 per cent of the talking, whereas in the intensive-study classes the pupils did 60 per cent. This proves to be a significant difference according to the formula:

$$\frac{D}{\sqrt{\frac{(p q_x)^2}{N} + \frac{(p q_y)^2}{N}}} = \frac{.179}{.078} = 2.3$$

The result 2.3 is a fairly reliable indication, since 3. would be complete assurance that there is a really greater amount of pupil activity in the extensive-reading classes. Moreover, as shown in Table XVII the number of questions which the teacher asks is greater in the intensive-study classes than in the extensive-reading groups. Also, the teacher has occasion more frequently to answer her own questions and to contribute information for the intensive-study groups. Consequently, both in quality and in quantity the pupil activity of the extensive-reading classes surpasses that of the intensive-study groups.

Summary.—The word count on the stenographic reports of twelve recitations in extensive-reading and in intensive-study classes shows that there is more pupil activity in the extensive-reading classes and three times as much emphasis on those objectives ranked in the upper half of the scale.

TABLE XVII
DATA ON STENOGRAPHIC REPORTS — WORD COUNT

	"IDYLLS OF THE KING"		"JULIUS CÆSAR"		MODERN ESSAYS		MODERN POETRY		"THE GOLDEN TREASURY"		THE SHORT STORY	
	BX	BY	CX	CY	AX	AY	AX	AY	BX	BY	CX	CY
Percentage of words used by pupils....	74%	54%	76%	68%	89%	63%	73%	55%	91%	63%	65%	58%
Number of words spoken by pupils....	1724	1472	1376	1415	2934	1855	1992	1384	2420	1341	2217	1178
Number of words read or quoted by pupils.....	819	477	1662	861	73	0	1406	685	1288	407	298	53
Total number of words of pupils.....	2543	1949	3038	2276	3007	1855	3398	2069	3708	1748	2515	1231
Percentage of words used by teacher....	26%	46%	24%	32%	11%	37%	27%	45%	9%	37%	35%	42%
Number of words spoken by teacher....	809	1387	957	1069	360	1085	982	1162	352	968	1350	877
Number of words read or quoted by teacher.....	65	260	0	0	0	0	304	546	19	79	0	0
Total number of words used by teacher.	874	1647	957	1069	360	1085	1286	1708	371	1047	1350	877
Total number of words used in recitation	3417	3596	3995	3345	3367	2940	4684	3777	4079	2795	3865	2108
Number of teacher's directions.....	5	2	4	8	2	20	8	17	6	3	10	9
Comments.....	3	7	6	12	10	18	23	15	1	5	11	10
Answers or information.....	7	23	4	5	0	7	8	10	0	8	3	5
Questions.....	50	92	60	59	27	76	59	73	27	108	65	68

CHAPTER VIII

STUDENTS' COMMENTS ON THEIR ENGLISH CLASSES

In order to get the students' reactions to the experimental methods they were asked at the end of the year to tell in writing how they had enjoyed their English work. It was impressed upon them that they were to be as candid and sincere as possible. Signatures were optional—forbidden in some classes—and handwriting might be disguised. No topics or suggestions for the contents of the papers were given. From twenty minutes to half an hour was allowed for the writing of these papers, which were then left on the desk nearest the door as the students passed from the room.

All the papers were ranked as indicating that the pupil was: 1. "very enthusiastic"; 2. "enthusiastic"; 3. "pleased"; 4. "indifferent"; 5. "not pleased"; 6. "much displeased"; 7. "very much displeased." Then the percentage of papers was calculated for each step in the scale. The results are given in Table XVIII.

TABLE XVIII

SUMMARY OF STUDENTS' COMMENTS ON THEIR ENGLISH WORK

RATING	EXTENSIVE CLASSES	INTENSIVE CLASSES
1. Very enthusiastic.....	.36	.09
2. Enthusiastic.....	.30	.37
3. Pleased.....	.17	.23
4. Indifferent.....	.03	.05
5. Not pleased.....	.10	.09
6. Much displeased.....	0	.09
7. Very much displeased.....	.03	.09

As the papers were read, however, several points not shown by the general ranking appeared to be significant. Although no suggestions had been made, the pupils in the extensive-reading group commented upon the value of wide reading, the method of class recitations, and the effect that their year's work was having

on their reading habits. They expressed a preference for reading things by wholes, and emphasized the pleasure and profit derived from their magazine work. Concerning the class recitation there was considerable enthusiasm about the opportunities given for expressing their own opinions, ideas, and feelings, and using their own experiences.

When the papers written by the intensive-study group were examined for similar comments the only remark which appeared more than two or three times was that on freedom given to the pupils in expressing their own ideas and opinions. A large number of the Y papers could not be tabulated because they made no comments on anything except the tests that had been given during the year. Apparently in their minds this was the outstanding feature of their work. Again, in the Y classes nearly fifty per cent of the papers scored under "enthusiastic" or "pleased", made little or no reference to the method of study but expressed their pleasure in the general spirit of the work, the smallness of the class (throughout the year the Y groups were smaller than the X groups), the sunniness or quiet of the room, or the personality of the teacher or of their classmates.

Summary.—It would seem to be a well-warranted conclusion that pupils who were taught by the extensive-reading method were much more enthusiastic about their method of reading and class recitation than were the students taught by the intensive-study method.

CHAPTER IX

CONCLUSIONS

1. In all six tests on the literature studied the extensive-reading classes did as well as the intensive-study classes. Although objective tests of any sort, whether in reading or in literature, because of the large number of questions asked on a limited amount of material, necessarily call for detailed analytical reading and thinking, the extensive-reading classes scored as high as the classes that were being trained to study by the intensive method. Therefore, as training in comprehension of material read or studied the extensive method is as effective as the intensive method.

2. Half of the tests on types of literature studied used new material and called for the fresh application of methods of study to unfamiliar contents. Since in these tests the extensive-reading group did fully as well as the intensive-study group, the extensive method is as good a preparation for further reading on the part of the students as is the intensive method.

3. Since the scores of parallel X and Y classes were approximately equal on all tests, including the school uniform examinations and the Regents examinations, it would seem that the extensive-reading groups were proved to be as well prepared to meet the demands of school examinations as were the intensive-study classes.

4. The scores on the Thorndike Test of Word Knowledge given at the end of the year are as high in the group that has read widely as in the group that made a special practice of word study.

5. The scores on the Abbott-Trabue Exercises in Judging Poetry and in the Logasa-McCoy Tests in Appreciation of Poetry, although calling for detailed analysis, are about equal in both groups. This shows an equal degree of appreciation as far as can be judged by these tests of appreciation. The scores made in June on the Logasa-McCoy Tests are considerably higher than the scores that had been made in the same tests in September. The gains are approximately equal for all classes.

6. In the extensive-reading classes more emphasis is placed on those objectives which call for appreciation of poetry, ideas, or character situations. This is shown by the fact that three times as many words are credited for the extensive-reading classes to those objectives which call for such appreciation.

7. In addition to at least an equal degree of comprehension and appreciation of the literature studied, the extensive group covered six times as much literature as the intensive group.

8. In all classes there was marked improvement in reading ability, but the greatest improvement occurred in the case of the low extensive-reading group where there was a gain of seventeen points, or three times the normal gain between the eleventh and the twelfth year.

9. Both C groups scored approximately the same in the tests; but the extensive-reading class made recitations which both in length and in quality are better, as measured by the word count and the scoring with objectives, than those given by the intensive-study group. Therefore, it would seem that the extensive method of reading literature is as practical and valuable for the classes of low ratings as it is for superior groups.

10. The word count on the stenographic reports shows greater readiness and rapidity of expression in the extensive-reading classes, because the total number of words spoken by the pupils in these classes is in every instance considerably larger than the total for the intensive-study classes. This is most noticeable in the low-ability group.

11. Likewise the word count on the stenographic reports shows a real difference in the relative proportion of pupil and teacher activity under the two methods. There is more pupil activity in the extensive-reading than in the intensive-study classes.

12. The two methods differ in the amount of emphasis they place on certain objectives. This is shown by the negative coefficients of correlation of the stenographic reports of the parallel extensive-reading and intensive-study classes when measured on the basis of the ranked objectives. The word counts in the stenographic reports for the objectives which are ranked in the upper quartile as well as the negative coefficients of correlation, indicate that the extensive method tends to place more emphasis on the objectives ranked as more important, whereas the intensive-study method tends to emphasize the less important objectives.

13. If, in addition, the stenographic reports are read with those objectives in mind which are too broad and too remote to be subject to statistical treatment, but which are perhaps even more vital in significance, it is seen that the comments and discussions of the extensive-reading groups carry them out more effectively. These students seem to be finding in literature a deeper, wider, and more satisfying experience.

14. The reports and comments written by the subjects of both methods show that the extensive-reading method, though calling for greater effort on their part, is better liked by the students.

15. Sets of objectives which are acceptable to teachers of English and which permit definite testing of their achievement have been formulated for five different types of literature. It has been demonstrated that even an ordinary teacher of literature, inexperienced in the making of tests, can frame objective examinations in literature having a fair degree of reliability, answering to accepted objectives, and including not only questions which involve thought and fresh application of things read and studied to new material, but even questions that call for appreciation of literature.

CHAPTER X

IMPLICATIONS

1. Since students in extensive-reading courses are shown to do as well on examinations as do the students who have covered the literature by intensive study, and since the Board of Regents and the College Entrance Board are endeavoring to make their examinations tests of power to read comprehendingly and appreciatively rather than tests of literary information, these examinations no longer present any obstacle to the use of the extensive method of reading literature.

2. It has become the general practice to make the literature questions of English examinations of the objective type. If the one hundred or more questions of such a test are to be kept from calling for unwarranted detail, the reading on which they are based must be fairly extensive. This study seems to indicate that even the lowest group can do this amount of reading successfully.

3. The new courses in the social sciences demand a constantly increasing amount of reading by junior and senior high school students. The results on the tests show that by extensive reading pupils gain as much comprehension of the material read as do the pupils who study intensively. At the same time they are able to cover six times as much ground.

4. This study offers one more justification for the addition of elective courses in English in which extensive reading is done and for the encouragement of wider supplementary reading. It is an attempt to illustrate and demonstrate the practical enrichment of the curriculum.

5. It is hoped that this study will lead to other classroom experiments with a view to making teaching practices more consonant with the best educational principles.

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APPENDIX A



STENOGRAPHIC REPORTS

PREFACE TO STENOGRAPHIC REPORTS

In all six groups the general desire of the class to take part in discussion was clearly apparent. The teachers had evidently had in mind very definitely the danger of letting a small number of the most responsive pupils monopolize too large a share of the period. In the X classes in particular there was a conspicuous alertness, a readiness to speak of impressions received and of reflections which had followed. In the two A groups activity was especially noticeable, though sometimes these brighter pupils lacked the substantial quality of earnest thought observed in the middle groups. Their reactions occasionally seemed indicative of a quickness which had led to impatience with application and solid work. In the X classes of all three teachers the attack was in the main rather more prompt and the enthusiasm slightly more evident than in the Y classes, though in no class was there lack of good response or of genuine interest and enthusiasm. With the A groups in all four lessons spontaneous bursts of laughter gave frequent indication of the relish with which the clever comments and unusual turns of thought were received. In all the sections, A, B, and C, as well as in X and Y under each group, the ready sympathy and appreciation shown by the teachers no doubt contributed largely to the freedom from restraint, the perfect naturalness, and the prevailing happiness, of the recitation period.

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STENOGRAPHIC REPORT OF RECITATION ON "IDYLLS OF THE KING"

IN X CLASS FOR EXTENSIVE READING B SECTION

TEACHER. Now that you have read the "Idylls of the King," what is there in these poems that gives you the greatest enjoyment?

PUPIL. I like the love scenes very much [*smiles from class*], and I like Arthur's high ideals, and also the knights' way of upholding Arthur's ideals.

TEACHER. What particular love scenes do you think delightful?

PUPIL [*earnestly*]. "Lancelot and Elaine." I thought that so true. And also Lancelot and Guinevere, and Merlin.

PUPIL. I like the pictures of chivalry because we see so little of it now, and the young knights and how willing they were to do the quests for Arthur and the people who asked them. And of all the "Idylls" I think "Gareth and Lynette" the prettiest of all — just the life of a young girl and boy today — [*class much amused, rather incredulous*] — to show off for her; and she really does not believe him all along until at the end when he proves everything. [*Class likes the explanation.*]

PUPIL. I like the "Idylls of the King" because they were such a surprise to me. I thought the "Idylls of the King" to be poetry; [*disdainfully*] and, really, poetry is just pretty words with no meanings. [*Smiles from class.*] And when I read the stories and plot, I thought it beautiful.

TEACHER. What particular story did you like?

PUPIL. I liked "Geraint and Enid." Oh, I liked them all, except "Merlin and Vivien."

TEACHER. Did you get pleasure out of reading that, although it was unpleasant?

PUPIL [*noncommittal*]. I expected it to come out the way it did.

PUPIL. I liked "Lancelot and Elaine" very much, because, somehow or other, I felt awfully sorry for Elaine. She awakens your emotions.

TEACHER. Then, you like romance, chivalry? Has any one enjoyed the poems for a different reason?

PUPIL. It showed the human weaknesses.

TEACHER. How did it do that?

PUPIL. Well, in the beginning it shows the knights are ready to do anything for their king and their God. That was the real ideal in each "Idyll," and in each "Idyll" it showed the different weaknesses in the human being.

TEACHER. Can you work that out a little more fully, taking each "Idyll"?

PUPIL [*very brief pauses for thought*]. Well, in "The Coming of Arthur" we have the knights young and ready to do anything good, and they contain every

ideal that we would want to be ourselves. And then "Gareth and Lynette" is happy truth, somehow. And "Merlin and Vivien" showed, I think, the strongest weakness in character of all the "Idylls." And "Lancelot and Elaine," — well, that was very sad. It shows how a girl is ready to give up her life for one that she loves.

TEACHER. Is that the main idea of "Lancelot and Elaine?"

PUPIL. Well — [*hesitated too long*].

PUPIL [*earnestly*]. Well, the idea of "Lancelot and Elaine" shows that the Round Table is bringing forth disappointments now, and the atmosphere is not so happy and cheerful as it was in the beginning. And now it is beginning to become sadder, like the death of Elaine shows that it is sadder.

PUPIL. And also Guinevere's passion is like poison to the knights; and it upsets them all and they are not the same from then on.

TEACHER. Will you give the specific incident where Lancelot and Guinevere were betrayed?

PUPIL. Modred was upset and that gave him a good chance to tell the King.

PUPIL. The whole story shows, not quite like a proverb but like a saying, "The older the child, the shorter the wings get." So it was with the Round Table.

PUPIL [*with a practical air*]. It is just like everything else. When something is new we show more feeling to it, but the older we grow we lose interest in it.

TEACHER. Arthur says that nothing is allowed to endure, "Lest one good custom should corrupt the world."

PUPIL [*sagely*]. The longer people live, the more sympathetic they become. In the beginning, at the coming of Arthur, everyone was very pure. In "Gareth and Lynette," Gareth told a little white lie, although he was brave and good. In "Balin and Balan," it ended in tragedy; they both died, each having killed the other. In "Merlin and Vivien," Merlin died of passion. In "Lancelot and Elaine," she dies because she loves the wrong person, and Arthur becomes unhappy because his best friend is betraying him, and Lancelot is unhappy because he has to betray his best friend, and the Queen is unhappy because she loves her husband's best friend. In "Guinevere," everybody is unhappy. It is near the end. The Queen is in a nunnery and Lancelot is fighting with Arthur. In "The Passing of Arthur" none are happy. Arthur is fighting against his own knights and no one lives up to the ideals of the Round Table.

PUPIL [*with youthful fatalism*]. It is just like our life. When we are born we are young and innocent, and as we grow older we become more wicked.

TEACHER. Can you sum up the theme of the "Idylls" in one sentence?

PUPIL. It is really the spiritual side of life combating with the material.

TEACHER. Can you say that certain characters represent certain things?

PUPIL [*recognizing the tragedy*]. Arthur represents the spiritual side of life. He is fine and good and has high ideals and lives up to them; while his other knights are that way in the beginning but the world calls them away and brings them into connection with sin.

PUPIL. It pictures the age of chivalry.

TEACHER. Yes.

PUPIL. Our time changes as the seasons go around. How it affects the lives of the knights! The knights represent the seasons in their actions.

TEACHER. Make that very definite.

PUPIL. [*Ideas were given quickly, though the illustrations seemed to be thought out at the time.*] "Gareth and Lynette" is spring; they are young and happy and they look forward to life. "Lancelot and Elaine" is midsummer; you think of love then. But right next to summer comes autumn and then winter. At first she is very happy, but at the end she becomes sad. It is very beautiful — and they die. [*Smiles at the unexpected ending of the sentence.*] I don't know which "Idyll" is really autumn.

PUPIL [*afraid she will not be called on*]. I have the seasons differently. "Gareth and Lynette" is spring; "Balin and Balan" late spring, like the month of April when it rains; "Geraint and Enid" was summer; and towards the fall was "Merlin and Vivien," gloom; and the beginning of winter was "Lancelot and Elaine," and at the end of the season was "Arthur and Guinevere."

TEACHER. Does any one differ?

PUPIL [*with conviction*]. I think that "Merlin and Vivien" was summer. It makes me think of heat, because it is so passionate. Then, too, to think that a great mind like Merlin's was given unto the wiles of a woman. [*Audible amusement.*]

TEACHER. You are not clear at all about the seasons for the later "Idylls." "Lancelot and Elaine" represents midsummer, the flower of romance. What have you after "Lancelot and Elaine"?

PUPIL. "The Holy Grail."

TEACHER. When do the knights start out on their quests?

PUPIL. In the summer.

PUPIL. The fall.

PUPIL. At the end of the summer.

TEACHER. Certainly not in the winter, and the next "Idyll" is "The Last Tournament," at the end of autumn. Do you remember any details that would picture the autumn?

PUPIL. It becomes dreary.

TEACHER. Any other details?

PUPIL. Dagonet is compared to something we have in the fall [*turning almost instantly to the passage and reading*].

"And little Dagonet on the morrow morn,
High over all the yellowing autumn-tide,
Danced like a wither'd leaf before the hall."

TEACHER. Then, "Like a wither'd leaf" denotes the autumn?

PUPIL [*ready at once with further evidence*]. Line 278.

"The leaf is dead, the yearning past away."

PUPIL. Lines 90-91 represent the old year in "The Passing of Arthur."

TEACHER. The line, "And the new sun rose bringing the new year," represents the definite close of the year. Is there anything else which shows the seasons in the "Idylls" as a whole?

PUPIL. Morning-Star, Noon-Star, and Evening-Star. Morning-Star, youth and freshness; Noon-Star, growing older; Evening-Star, old age.

TEACHER. What overcomes these knights?

PUPIL. Youth.

TEACHER. That is, these knights stand for something. Are there other cases of symbolism in your poems? Anything more than meets the eye?

PUPIL. The Lady of the Lake. Is she not a symbol of religion?

TEACHER. Others?

[Answers given very quickly, and evidently understood and remembered by the class as a whole.]

PUPIL. The three queens: Faith, Hope, and Charity.

TEACHER. Others?

PUPIL. Excalibur.

TEACHER. What is Excalibur?

PUPIL. Excalibur is supposed to be the sword of the spirit.

TEACHER. Other places which were marked with this symbolism?

PUPIL. This was written on the sword: "Take Me," and then, "Cast Me Away."

TEACHER. Where else do you find the symbolism depicted where it can be pondered over? You should know the places, and then you could easily turn to where the depiction is found. [*The teacher need not have been concerned. The speed and ease with which passages were found were astonishing.*]
What is it you are looking for?

PUPIL. To see where — to look for symbolism.

TEACHER. What picture did give you symbolism?

PUPIL. When Arthur sees the three Queens.

TEACHER. At what time was that?

PUPIL. When he gets the sword Excalibur.

TEACHER. When did he have the three queens standing behind him, "Tall, shining figures, standing behind him, who would help him at his need"?

PUPIL. At his marriage.

PUPIL. At his coronation.

PUPIL. Where Gareth comes to Camelot and looks at the city of Camelot is another case.

TEACHER. Well, what symbolism have you there?

PUPIL [*impressed*]. I think that when Gareth comes to this city it is really his goal, like. The city really represents his whole ideal that he should be worthy of it.

TEACHER. Is there any particular part of the city which appeals to him as having significance?

PUPIL. I think the arch at the entrance where all the battles are carved on the arch.

TEACHER. There is another place where you have a description of Camelot. "The Holy Grail," line 225.

PUPIL [*finding the passage without a moment's delay*]. [*Reads*]

"O brother, had you known our mighty hall,
Which Merlin built for Arthur long ago!
For all the sacred mount of Camelot,
And all the dim rich city, roof by roof,
Tower after tower, spire beyond spire,
By grove, and garden-lawn, and rushing brook,
Climbs to the mighty hall that Merlin built.

And four great zones of sculpture, set betwixt
 With many a mystic symbol, gird the hall;
 And in the lowest beasts are slaying men,
 And in the second men are slaying beasts,
 And on the third are warriors, perfect men,
 And on the fourth are men with growing wings,
 And over all one statue in the mould
 Of Arthur, made by Merlin, with a crown,
 And peak'd wings pointed to the Northern Star.
 And eastward fronts the statue, and the crown
 And both the wings are made of gold, and flame
 At sunrise till the people in far fields,
 Wasted so often by the heathen hordes,
 Behold it, crying, 'We have still a king.'"

TEACHER. Will you explain the symbolism of the zones of sculpture?

PUPIL [*somewhat doubtfully*]. I really thought it was supposed to be beasts slaying the men and the knights.

TEACHER. What have you in the first zone?

PUPILS. Beasts slaying men.

TEACHER. At what part of Arthur's coming was that true?

PUPIL [*hazarding an illustration*]. Well, when Lancelot deceived the king.

TEACHER. That would give a somewhat different interpretation. What do *you* understand by that?

PUPIL. That it was at the very beginning of Arthur's reign.

TEACHER. And in the second men are slaying beasts. At what time in Arthur's kingdom?

PUPIL [*indicating her uncertainty*]. At the end of his reign.

TEACHER. If at the end, what would have happened to the men in the meantime?

PUPIL [*eager to explain*]. I think that at the very beginning the beasts are slaying the men; and immediately after that the men are slaying beasts; and in the third we see the knights at their best; and then in the fourth where the Table has been turned, where the men are restless.

PUPIL. I think that when Merlin did this he expected the men to become more perfect as they grew older.

TEACHER [*confirming*]. To become less human and with a touch of the divine. Note that the wings are only growing wings, not fully grown ones. And then you have the statue facing the sun's earliest rays? Do you know of any statue facing the east and having pointed wings?

PUPIL. The Statue of Liberty.

TEACHER. There is one not so very far from here, which fronts the east.

PUPIL. Gabriel on Saint John the Divine.

TEACHER. If Tennyson had seen the Cathedral of Saint John the Divine with the light, dainty figure of Gabriel blowing his trumpet, it is probable that he would have written something like this about it. — [*Aside*] Perhaps one of you will write such a poem some day. — And you have an account of the hall within.

PUPIL [ready at once with the passage]. [Reading]

“ ‘And, brother, had you known our hall within,
Broader and higher than any in all the lands!
Where twelve great windows blazon Arthur's wars,
And all the light that falls upon the board
Streams thro' the twelve great battles of our King.
Nay, one there is, and at the eastern end,
Wealthy with wandering lines of mount and mere,
Where Arthur finds the brand Excalibur.
And also one to the west, and counter to it,
And blank; and who shall blazon it? when and how? —
O, there, perchance, when all our wars are done,
The brand Excalibur will be cast away!’ ”

TEACHER. You have in one symbolism, and in the other a beautiful picture
Are there other pictures which stand out vividly in your memory? Have
you found one that you like?

[The passages were read in quick succession, more pupils volunteering than
could be called on.]

PUPIL. Line 283 in “The Coming of Arthur.”

“Clothed in white samite, mystic, wonderful.
She gave the King his huge cross-hilted sword,
Whereby to drive the heathen out. A mist
Of incense curl'd about her, and her face
Wellnigh was hidden in the minster gloom;
But there was heard among the holy hymns
A voice as of the waters, for she dwells
Down in a deep — calm, whatsoever storms
May shake the world — and when the surface rolls,
Hath power to walk the waters like our Lord.”

TEACHER. Why did you like that?

PUPIL. Well, in the first place there are very unusual words there and it
describes the Lady of the Lake very well; and it gives you the idea that in
coming, Arthur was well protected to slay these beasts and free the country
from all its peril.

TEACHER. Other pictures that you liked.

PUPIL. “The Passing of Arthur,” line 310.

“So flash'd and fell the brand Excalibur;
But ere he dipt the surface, rose an arm
Clothed in white samite, mystic, wonderful,
And caught him by the hilt, and brandish'd him
Three times, and drew him under in the mere.”

[Lingering over the words]. I like the “white samite, mystic, wonderful.” It
is a wonderful picture.

PUPIL. Page 36, line 1130, the picture of Elaine on the barge.

“But when the next sun brake from underground,
 Then, those two brethren slowly with bent brows
 Accompanying, the sad chariot-bier
 Past like a shadow thro’ the field, that shone
 Full-summer, to that stream whereon the barge,
 Pall’d all its length in blackest samite, lay.
 There sat the lifelong creature of the house,
 Loyal, the dumb old servitor, on deck,
 Winking his eyes, and twisted all his face.
 So those two brethren from the chariot took
 And on the black decks laid her in her bed,
 Set in her hand a lily, o’er her hung
 The silken case with braided blazonings,
 And kiss’d her quiet brows, and saying to her,
 ‘Sister, farewell forever,’ and again,
 ‘Farewell, sweet sister,’ parted all in tears.”

[*Quietly*] Elaine was lovely for she did not seem as dead, but as asleep, and lay as though she smiled. I think the words so beautiful, and it is so prettily said. She was so beautiful while she lived, and I like to think that dead she looked so beautiful.

PUPIL. The scene where Percivale sought to see the Holy Grail, line 105, page 49.

“Sweet brother, I have seen the Holy Grail;
 For, waked at dead of night, I heard a sound
 As of a silver horn from o’er the hills
 Blown, and I thought, ‘It is not Arthur’s use
 To hunt by moonlight.’ And the slender sound
 As from a distance beyond distance grew
 Coming upon me — O never harp nor horn,
 Nor aught we blow with breath, or touch with hand,
 Was like that music as it came; and then
 Stream’d thro’ my cell a cold and silver beam,
 And down the long beam stole the Holy Grail,
 Rose-red with beatings in it, as if alive,
 Till all the white walls of my cell were dyed
 With rose colors leaping on the wall.”

PUPIL. Page 152, line 311.

“But ere he dipt the surface, rose an arm
 Clothed in white samite, mystic, wonderful,
 And caught him by the hilt, and brandish’d him
 Three times, and drew him under in the mere.”

It is a beautiful picture. I just see the hand appearing in the middle of the lake and showing this sword; and it is clothed in samite, and it is very beautiful.

TEACHER. All of these are scenes. Are there parts of the “*Idylls*” that you like very much because of the intense emotion involved, — dramatic scenes where you have clash of character or play of feeling upon feeling?

PUPIL. In "Elaine and Lancelot," line 1226.

"Saying which she seized,
And, thro' the casement standing wide for heat,
Flung them, and down they flash'd, and smote the stream."

[*Rather intensely*] It shows you how angry Guinevere got. She just flung them away.

TEACHER. Is that scene important to the "Idylls of the King" as a whole, in addition to its display of Guinevere as a character?

PUPIL. Well, I think so, because here we see that she is not — [*hesitating for the right word*]. Before, I thought of Guinevere as so stately and dignified.

PUPIL. Well, I was just going to say that her hand was red as rubies.

PUPIL. That line is from "Tristram and Isolt."

TEACHER. Guinevere's hand was not red!

PUPIL. I don't think her love will ever be the same.

TEACHER. What is it which has caused the wreck of Arthur's kingdom, growing deeper and deeper in each successive "Idyll"?

PUPIL. Guinevere's sin. And this love of Guinevere's proves as false as anything else — for the moment, at least.

PUPIL. Page 133, line 419 in "Guinevere." [*Deeply impressed*]

"Liest thou here so low, the child of one
I honor'd, happy, dead before thy shame?"

TEACHER. Why do you like that?

PUPIL [*very seriously*]. He comes to her and tells her what he thinks of her now; but in the end he forgives her. This is the first chance that he ever had to speak to her, really, in a way like this. There you have the conflict of his ideals and his love for Guinevere.

TEACHER. Other scenes which are full of intense emotion, or that are dramatic?

PUPIL. In "The Passing of Arthur," line 286, page 151.

"To whom replied King Arthur, much in wrath:
'Ah miserable, and unkind, untrue,
Unknightly, traitor-hearted! Woe is me!'"

In that part Arthur is very angry, and when I read it, I imagined him standing there and yelling at Sir Bedivere; [*Shock and amusement were plain over the word "yelling."*] but, while I read the "Idylls of the King," I could not imagine Arthur saying anything bad to a man, and it just showed what was in him. [*Class was amused by the implication. Pupil smiled but stood by her guns.*] Well, there was a little bad in Arthur too.

TEACHER. Then he loses his temper? Is that particular passage important for any other reason?

PUPIL [*with admiration*]. He is still, even if he is dying, going to maintain his throne.

TEACHER. He is still king and going to demand obedience.

PUPIL [*with genuine feeling*]. It is also tragic, because it is the lowest point of his life.

TEACHER. How so?

PUPIL [*showing her keen disappointment*]. To think that his one knight who had gone with him all through should disobey him.

PUPIL. Page 161, line 191.

" 'Tho' Merlin sware that I should come again
To rule once more — but let what will be be.' "

[*With a rather fierce determination*] I wanted to show that when people say they won't give you something, you just say, "Well, all right. I will get it just the same."

TEACHER. Are there any particular parts or lines that you like?

PUPIL. The first few lines of "Lancelot and Elaine."

[*Lingering over the sounds*]

"Elaine the fair, Elaine the lovable,
Elaine, the lily maid of Astolat,
High in her chamber up a tower to the east
Guarded the sacred shield of Lancelot."

PUPIL [*impressively, earnestly*].

" 'Follow the deer? follow the Christ, the King,
Live pure, speak true, right wrong, follow the King —
Else, wherefore born?' "

TEACHER. Others? You can't help their coming to your mind, and they may occur to you long after you have forgotten the study of the "Idylls of the King." What lines do you hope that you will remember?

PUPIL. The part where "the battle axes clashed." I think that whenever I see those words I shall not be able to help remembering it.

TEACHER. There are lines which you are going to remember for meanings as well as for sound?

PUPIL.

"Sweet love, not given in vain."

PUPIL.

"For in one minute, false love turns to hate."

TEACHER. Others?

PUPIL.

"To loyal hearts, the value of all gifts
Must vary as the giver's."

TEACHER. And some of you — in all this long poem — a picture, language, words, also thoughts?

PUPIL [*disliking to criticize Arthur, but feeling that she must*]. You know, I did not like the part where Arthur comes to Guinevere. He says that he forgives her, but he says it as though she were entirely wrong. I think he should have allowed her a little.

TEACHER. In that he sets forth his ideals very clearly, however. He naturally resents having their realization made impossible.

"I made them lay their hands in mine and swear
To reverence the King as if he were
Their conscience, and their conscience as their King."

[*Bell*]

STENOGRAPHIC REPORT OF LESSON ON THE "IDYLLS OF THE KING"

IN Y CLASS FOR INTENSIVE STUDY B SECTION

"THE PASSING OF ARTHUR" — Lines 180-469

TEACHER. Retell the story of King Arthur's passing as far as we have read it.

PUPIL. Sir Bedivere overhears King Arthur moaning that his knights have not dealt him a fair blow; they have betrayed him. He does not at all like the idea of having to go to fight his own people, his own knights, who have turned against him. We reached the part where Arthur overcomes the Knights of the Round Table and he has also killed Modred, his nephew.

TEACHER. Yes. Describe the situation in that last great battle of King Arthur's.

PUPIL. The day was very dreary and Arthur was fighting his own people. There seemed to come a cloud between himself and the opposing side. He then drove his opponents back to a sort of precipice. This battle was not like the other battles he had fought, because although he was victorious, most of the people who were fighting were slain. He did not feel any satisfaction in conquering the enemy, because they were of his own blood.

TEACHER. What is the atmosphere of this last request to Sir Bedivere? What are the pictures you get?

PUPIL. You mean —?

TEACHER. Where is King Arthur when he makes this request?

PUPIL. King Arthur is in a little chapel or chancel where — There is not really much to it. King Arthur is lying in almost a swoon, and he really feels that his friends have deserted him. But he makes this last request to Sir Bedivere, asking him to cast Excalibur into the lake from whence it had come. Sir Bedivere goes to the lake, but he really feels that he should not throw it in.

TEACHER. What words of King Arthur in this last speech to Sir Bedivere give this impression of loneliness?

PUPIL. Line 181.

TEACHER. Read it.

PUPIL.

"Then spake King Arthur to Sir Bedivere:
'The sequel of today unsolders all
The goodliest fellowship of famous knights
Whereof this world holds record. Such a sleep
They sleep — the men I loved.'"

TEACHER. Suppose he had said, "The men I loved sleep." In which is there the greater emphasis?

PUPILS. "They sleep — the men I loved."

TEACHER. At what is he looking when he says these words?

PUPIL. At the battle-field, where all are lying, dead.

TEACHER. What does a person think of in grief, in contrast to sorrow?

PUPIL. Of the days before when he was happy and there were better sights to look at.

TEACHER. And what are these delights that come into King Arthur's mind?

PUPIL. Line 185.

"I think that we

Shall never more, at any future time,
Delight our souls with talk of knightly deeds,
Walking about the gardens and the halls
Of Camelot, as in the days that were.' "

TEACHER. Of whose deeds did King Arthur delight in talking?

PUPIL. Of the deeds of his knights.

TEACHER. His own?

PUPIL. His knights'.

TEACHER. What did that show about King Arthur?

PUPIL. That he was very unselfish.

TEACHER. Yet, in the midst of all this he had one greater sorrow, — "I perish by this people which I made. —"

PUPIL. He was overthrown by his own knights whom he made so knightly and pure; and then they turned against him.

TEACHER. He has one comfort, however.

PUPIL.

"Merlin sware that I should come again
To rule once more.' "

TEACHER. He comforts himself with this prophecy of Merlin. There was a very common legend that the King would come again. He passes, but really does not die. Then he makes his last request, that Excalibur be cast away. Tell how he came by Excalibur.

PUPIL. After his coronation it was given to him by the Lady of the Lake. On one side was written "Take Me," and on the other, "Throw Me Away."

TEACHER. Here he tells you how it appeared to him:

"Clothed in white samite, mystic, wonderful,
Holding the sword — and how I row'd across
And took it, and have worn it, like a king.' "

Do these words become him — "like a king"?

PUPIL. Well, in those triplets at the beginning, and —

TEACHER. And here it is emphasized because of a certain position in the line?

PUPIL. Well, it is at the end of the line.

TEACHER. Good.

"And, wheresoever I am sung or told
In aftertime, this also shall be known.
But delay not: take Excalibur,
And fling him far into the middle mere.' "

TEACHER. Why "him" of Excalibur?

PUPIL. He considered it as a person through all of his battles, aiding him, — not just a weapon.

TEACHER. Something more than a sword, as a good friend. So he always refers to Excalibur as to a person. In reply to this, what is Bedivere's attitude of mind? Does he say, *my* King?

PUPIL. No. Sir Bedivere does not care to leave King Arthur aidless and alone in the chapel while he goes away.

TEACHER. He is thinking of King Arthur; but, even so, what does he say in his reply to the king which should not be heard in any reply to a king?

PUPIL. In line 210.

"A little thing may harm a wounded man."

TEACHER. "It is not meet." What does that mean?

PUPIL. It is not right.

TEACHER. Not the proper or fitting thing to do, but there is that negative.

Then you have the picture of Bedivere's journey to the shore. Are there any lines there which you think particularly effective?

PUPIL. Line 214.

"And in the moon athwart the place of tombs,
Where lay the mighty bones of ancient men."

TEACHER. What are the senses which are appealed to?

PUPIL. You can see the chapel and the place where all of these men were buried.

TEACHER. What senses are appealed to?

PUPIL. Sight and feeling.

PUPIL. And hearing.

TEACHER. Yes, but particularly feeling.

TEACHER. What words?

PUPIL. "Chill" and "flakes of foam."

TEACHER. What is the picture you have there?

PUPIL. Sir Bedivere going to the lake when it is calm, and he does not want to throw the sword away.

TEACHER. Is that a picture?

PUPIL. Oh, and the moonlight is shining on the lake.

PUPIL. You have the moon reflected in the lake and the moonlight reflected in the lake like silver.

TEACHER. What is the effect? Restless motion? Is that it?

PUPIL. It is not restless, but calm. The waves just dash up on the shore so slightly and it gives a very calm feeling.

TEACHER. Do you feel quite happy about it, this calm, quiet, peaceful world?

PUPIL. It gives you a queer feeling.

TEACHER. What queer feeling?

PUPIL. I think the lake increases the sadness of the occasion.

TEACHER. How so?

PUPIL. Because it is so calm, apart, and peaceful; because it is calm and dark.

PUPIL. Well, it is dark then, and that would add to the effect of — to make it appear sad.

TEACHER. With what word would you sum up the impression upon your feelings?

PUPIL. Weird.

PUPIL. Mystic.

TEACHER. Desolate.

PUPIL. Sorrow.

TEACHER.

"There drew he forth the brand Excalibur,
And o'er him, drawing it, the winter moon,
Brightening the skirts of a long cloud, ran forth
And sparkled keen with frost against the hilt."

What is the picture you have there?

PUPIL. I imagine the jewels in the hilt, as they shone.

TEACHER. What made them shine so brilliantly?

PUPIL. Well, there were jewels in the hilt, and the moon reflected them.

TEACHER. And was the moon shining in a beautiful, peaceful sky?

PUPIL. No, there were clouds.

PUPIL. It is a cloudy night and the moon has just come out from a cloud and shines upon Excalibur.

TEACHER. More or less symbolical of the situation, is it not? How did Excalibur appear to Sir Bedivere as he drew it from the sheath?

PUPIL. Shall I read it?

TEACHER. Yes.

PUPIL.

"For all the haft twinkled with diamond sparks,
Myriads of topaz-lights, and jacinth-work
Of subtlest jewellery."

Well, its head contained the finest kind of jewels, and it must have been of good workmanship, too.

TEACHER. And particularly beautiful in the moonlight. "He gazed so long."
— Only because it was lovely?

PUPIL. No, because he hesitated to throw it away.

PUPIL. He was going so quickly in his thoughts that he could not know whether to throw it away or not.

TEACHER. And in what sort of place did he finally leave the sword?

PUPIL. In the marsh, in the water-flags.

TEACHER. Have we any lines here which add to the dreariness?

PUPIL. Line 232.

"That whistled stiff and dry about the marge."

TEACHER. "So strode he back slow to the wounded King." With what word is "slow" in contrast?

PUPIL. "Long" in line 226.

TEACHER. No, not necessarily.

PUPIL.

"This way and that dividing the swift mind
In act to throw."

TEACHER. Well, perhaps.

PUPIL. "He gazed so long —"

TEACHER. What word is used?

PUPIL. "He strode."

PUPIL. "Lightly."

TEACHER. By that what do you understand?

PUPIL. Quickly.

TEACHER. Yes, quick in spirit, too. And here he goes back "slow" to the wounded man. There is a pathos in your "wounded." Arthur's question.

Does he really need to ask?

PUPILS. No.

TEACHER. How do you know?

PUPIL. Because he can see on his face.

TEACHER. What effect do you get from Sir Bedivere's answer?

PUPIL.

" 'I heard the ripple washing in the reeds,
And the wild water lapping on the crag.' "

TEACHER. What feeling does that give you?

PUPIL. Well, lonesome. I feel that he is lonely; I know it from reading that.

TEACHER. But supposing some one had simply said to you,

" 'I heard the ripple washing in the reeds
And the wild water lapping on the crag.' "

PUPIL. Well, it is very sad.

PUPIL. He doesn't — Well, he says that in some part, — but I think it is true.

PUPIL. His answer is not direct to Arthur's question, and with it is a very weird feeling. He says — you just imagine — he says —

TEACHER. Has he really told a direct lie?

PUPILS. No.

TEACHER. He did hear these things, but he does not answer the question he is asked. Why does Arthur then become so angry?

PUPIL. Because he did not carry out his wishes. He wished it to be thrown into the sea, and Sir Bedivere did not obey him, and that was one of the things he wanted his knights to do.

TEACHER. Is he angry because Sir Bedivere acted against the King?

PUPIL. No, because he did wrong.

TEACHER. Because he acted against himself as a knight, and that is brought out most emphatically.

PUPIL. Not like a noble knight.

TEACHER. For it is a shameful thing?

PUPIL. Not so much to disobey, but for a knight to lie is shameful.

TEACHER. The second time Sir Bedivere goes, what reason does he give for not throwing away Excalibur?

PUPIL. It would be a nice thing to keep as a relic. And he thought Arthur was a sick man, and, after, he would get well and he would be sorry to have thrown Excalibur away.

TEACHER. Of whom is he thinking when he says, "So might some old man speak in the aftertime"?

PUPIL. Of himself.

TEACHER. Do you know from what the poet really says that he is thinking of himself?

PUPIL. He says "some old man" and Sir Bedivere is an old man. "So spake he, clouded with his own conceit."

TEACHER. What line?

PUPIL. Line 278.

TEACHER.

"So spake he, clouded with his own conceit,
And hid Excalibur the second time,
And so strode back slow to the wounded King."

Then the next few lines are an exact repetition. Usually in your compositions you avoid repetition. Do you wish that the poet also had followed this rule?

PUPIL. You don't, because it gives the effect when it is repeated, and it also shows Arthur that he has neglected to do his duty again.

TEACHER. How does Arthur prove himself a king by what he says to Sir Bedivere the second time?

PUPIL. He said that if he did not hurl the sword into the lake that he would get up and kill him.

TEACHER. " 'I will arise and slay thee with my hands.' " He gives a reason for Bedivere's not throwing it away. Is he right?

PUPIL. Yes, it is true, because the first time Sir Bedivere *was* dazed by the hilt of the sword, and here Arthur says,

" 'Thou wouldst betray me for the precious hilt;
Either from lust of gold, or like a girl
Valuing the giddy pleasure of the eyes.' "

TEACHER. If you were to select one point in this story where the tragedy reaches its highest point, what moments would you select?

PUPIL. The part where Arthur gets up and says,

" 'I will arise and slay thee with my hands,' "

because there is the first time that you ever hear of Arthur being so excited and wrought up over anything like this. Something else —

PUPIL. And because his authority does not hold as good as before.

TEACHER. By whom has he been betrayed? By the knights who should do noble deeds?

PUPIL. By Modred.

PUPIL. By Lancelot.

TEACHER. And was that a tragedy?

PUPIL. Well, because Lancelot brought ruin to his house and Guinevere became a nun, and — Well, Guinevere became a nun and Lancelot loved Guinevere and this brought ruin upon King Arthur's house.

TEACHER. He had said, " 'My house has been my doom.' " He had one delight left. What is the relation between Arthur and Sir Bedivere? What place had Sir Bedivere among his knights?

PUPIL. He sent Sir Bedivere to Guinevere's father to ask the hand of Guinevere.

TEACHER. At the very beginning?

PUPIL. He sent him on an important mission.

TEACHER. He was the first knight knighted and the last knight left of all the knights, and what does he do?

PUPIL. Betrays him.

TEACHER. A little strong —

PUPIL. Disobeys him.

TEACHER. However,

"Then quickly rose Sir Bedivere, and ran,
And, leaping down the ridges lightly, plunged
Among the bulrush beds, and clutch'd the sword,
And strongly wheel'd and threw it."

What would you have seen had you been standing on the margin of the lake?

PUPIL. You saw he threw it quickly lest he change his mind again.

TEACHER. And how did it appear as he hurled it into the lake?

PUPIL. There was lightning and an arch was formed, and a hand closed upon this and took the hilt of the sword and swung it around three times and drew it down to the bottom of the sea.

TEACHER.

"Shot like a streamer of the northern morn."

What do you understand by "a streamer of the northern morn"?

PUPIL. Well, I think it looks like a comet, and comets have tails, and that is the way the sword looked.

TEACHER. Some explain it as the aurora borealis, the northern lights which flash across the sky, in winter, particularly, and are seen over the northern sea. But suppose you did not think of the aurora borealis, why would you like those lines? — Do you like them? Yes, why?

PUPIL. It gives a lovely picture.

PUPIL. Those words are so expressive — "whirled round and round."

TEACHER. And then you have your *m*'s, *n*'s and *w*'s mixed with the harsh *sh*'s.

"Seen where the moving isles of winter shock."

When he returns he does not have to tell King Arthur that he has executed his command. How does Arthur know?

PUPIL. Arthur sees the expression on Bedivere's face and knows Sir Bedivere has performed his task.

TEACHER. Why was it necessary that Excalibur be thrown away?

PUPIL. On one side of Excalibur it said "Take Me" and on the other side "Cast Me Away," and after this last battle Arthur thought that Excalibur should be cast away.

TEACHER. Any other reason?

PUPIL. He knew that he could not use it any more because he was dying.

PUPIL. Merlin had told him that the sword would serve him well but that in the end he would have to throw it away.

TEACHER. Why? What did Excalibur symbolize?

PUPIL. The soul.

PUPIL. Well, the soul fighting against evil.

TEACHER. By whom was it given to Arthur?

PUPIL. By the Lady of the Lake.

TEACHER. What does she stand for?

PUPIL. The Church.

TEACHER. Why, then, must the sword be returned?

PUPIL. Well, it is like — It is to be compared with something which comes from elsewhere which must be returned. It was a servant of the Church.

PUPIL. It was a spiritual sword.

TEACHER. The sword of the spirit was no longer to serve his purpose. Therefore he returned it to the Lady of the Lake. Sir Bedivere was not so very far-sighted, then, was he, being a mere knight, thinking it a fine thing to have in a museum. You have King Arthur satisfied at last. He is no longer a great king merely wounded. What words give you that idea of him as a wounded man?

PUPIL.

"Then spoke Arthur, drawing thicker breath."

TEACHER. Other words.

PUPIL. Arthur said, "Quick, quick! I fear it is too late, and I shall die."

PUPIL.

"So saying, from the pavement he half rose,
Slowly, with pain, reclining on his arm,
And looking wistfully with wide blue eyes
As in a picture."

TEACHER. "Wide blue eyes," wide with pain. And that last detail:

"O'er both his shoulders drew the languid hands,
And rising bore him thro' the place of tombs."

The hand which had wielded Excalibur — on the shoulder of his last knight.

In that next paragraph, are there any lines that you particularly like?

PUPIL.

"Larger than human on the frozen hills.
He heard the deep behind him, and a cry
Before. His own thought drove him like a goad.
Dry clash'd his harness in the icy caves
And barren chasms, and all to left and right
The bare black cliff clang'd round him, as he based
His feet on juts of slippery crag that rang
Sharp-smitten with the dint of armed heels —
And on a sudden, lo, the level lake,
And the long glories of the winter moon!"

TEACHER. If you were setting that to music, would there be any difference between the beginning and the end?

PUPIL. Yes, I think there would. I think the first part would be quite loud and the last part would be soft.

TEACHER. What should you have in the first part? Rather harsh, loud — "Panted hard"? And quickly — "harness," "barren chasms," "juts of slippery crag"? And would you end up with rolling chords? With what sound in your notes?

PUPIL. The "o."

TEACHER. Who is it who comes to receive King Arthur?

PUPIL. The three queens: Faith, Hope, and Charity.

TEACHER. How is their greeting expressed?

PUPIL. They weep over the King.

TEACHER. Is that the way the poet says it?

PUPIL. The three queens wail.

PUPIL.

"But she that rose the tallest of them all
And fairest laid his head upon her lap,
And loosed the shatter'd casque, and chafed his hands,
And call'd him by his name, complaining loud,
And dropping bitter tears against a brow
Striped with dark blood."

TEACHER. How about the Arthur who is taken into the barge compared with the Arthur you have seen before?

PUPIL. Arthur at the jousts was clothed in bright red samite, decorated with gold dragons. He is full of life and very much excited over the jousts.

TEACHER. Here we see Arthur wounded, deathly pale, being carried along by Sir Bedivere.

" . . . and the light and lustrous curls —
That made his forehead like a rising sun
High from the dais-throne — were parch'd with dust,
Or, clotted into points and hanging loose."

He has wide blue eyes which are full of pain. The barge is dusky, black.

PUPIL. The atmosphere of these comparisons is very different. One brings out a lot of life and excitement.

TEACHER. And the other symbolizes death. How does Arthur comfort both himself and Sir Bedivere? Has he any comfort?

PUPIL. He is passing to be king among the dead, and it has been said that he shall come again.

TEACHER. What explanation of the failure of his hopes does he give here?

PUPIL.

"The old order changeth, yielding place to new."

TEACHER. Are there any other lines here that you like particularly well because of the sentiment?

PUPIL.

"Comfort thyself; what comfort is in me?"

PUPIL.

"More things are wrought by prayer
Than this world dreams of."

TEACHER. Why is it that he is supposed to "pass," not "die"?

PUPIL. From now on Arthur will be forever known over the world. In that way he will be — symbolizes, and yet never dies as many great men have died; but really they have not died but people speak of them every day and try to follow their ways and goodness.

PUPIL. Arthur is going to an island-valley called Avilion. It is described as being a beautiful place

"Where falls not hail, or rain, or any snow,
Nor ever wind blows loudly; but it lies
Deep-meadow'd, happy, fair with orchard lawns
And bowery hollows crown'd with summer sea."

TEACHER. But why does he pass thither instead of dying?

PUPIL. Well, perhaps he will reign there. — Well, perhaps — Well, Arthur represents the soul and the soul never dies.

TEACHER. Of course he could not die. Does the whole "Idyll" end with a note of despair, or is there hope at the close?

PUPIL. I think there is hope, because it says,

"And the new sun rose bringing the new year."

TEACHER. And, even for Arthur, why is it a triumph after all?

PUPIL.

"From less to less and vanish into light."

TEACHER. Other lines there?

PUPIL. I just wanted to ask you if the Lady of the Lake was on the barge too, because it says one of the queens rose up above the other two, the fairest and the most beautiful; and I thought it possibly was the Lady of the Lake.

PUPIL. I thought it was either Hope or Charity.

TEACHER. Which is the greatest?

PUPILS. Charity.

TEACHER. What other lines?

PUPIL.

"Like the last echo born of a great cry,
Sounds, as if some fair city were one voice
Around a king returning from his wars."

TEACHER. What wars? The wars of Modred?

PUPILS. No.

TEACHER. What wars is Arthur returning from?

PUPIL. The wars with the heathens.

PUPIL. The war of life that all people have to fight, like telling falsehoods and wrong doings.

TEACHER. So that in the end when his Round Table fails, Arthur himself, as a spirit of force for good, triumphs and vanishes into light.

"And the new sun rose bringing the new year."

[Bell]

STENOGRAPHIC REPORT OF RECITATION ON "JULIUS CÆSAR"

IN X CLASS FOR EXTENSIVE READING C SECTION

In connection with the C groups, comment must be made upon the conspicuous success of the teacher's friendly, encouraging manner, her complete understanding of these slow pupils and her sympathy with them, great as was the contrast between her own very superior ability and their feebleness of gifts. The skill with which she drew out the best that was in her pupils was attested by the substitute who carried the regular teacher's work for a few days and who found even these poor groups delightfully responsive as contrasted with classes taught by teachers less successful in establishing sympathetic relationships with their pupils.

MARY P. EATON

TEACHER. Lesson for tomorrow: Act V.

1. Does Brutus repent his work on the Ides of March?
2. Explain Cassius' mistake.
3. Explain Brutus's "Oh, Julius Caesar, thou art mighty yet."
4. The Roman idea of suicide.
5. Why is Antony made to pay tribute to Brutus's worth?
6. Who is the hero of the play?
7. Where is the tragedy of the play?

We talked a little yesterday about Act IV, but we just started. So, today, before we do anything else, I want to know the plot development of Act IV.

PUPIL. Isn't it the meeting of the two armies in Philippi and the argument between Brutus and Cassius?

TEACHER. Is that all there is to the plot development?

PUPIL [*in distress*]. We can't hear her.

PUPIL [*repeating*]. The meeting of the two armies at Philippi and the argument between Cassius and Brutus.

PUPIL. I should not say the meeting of the two armies, because I don't think they have met yet.

TEACHER. Can you add anything else to the plot development?

PUPIL. I think of the appearance of the ghost of Cæsar.

TEACHER. Then we have three things. Let us have some one give us those three things again.

PUPIL. The meeting of the two armies at Philippi, the argument between Cassius and Brutus, and the ghost of Cæsar appearing.

TEACHER. Now let us take them up individually. What is the first story that we have introduced, the first incident?

PUPIL. The meeting of the triumvirate, — Octavius, Lepidus, and Antony.

They are the three who are planning — [*hesitating, not sure*].

TEACHER. Are planning what, Helen?

PUPIL [*helping out*]. Aren't they planning to go to Philippi?

TEACHER. Anything more about that?

PUPIL. And they are planning which ones of the conspirators are to be killed, that is, Antony, Octavius, and Lepidus are planning.

TEACHER. Anything more about the triumvirate that is important in the plot? [*No response.*] Is there anything in that scene that is important to the character development?

PUPIL [*rather shocked and resentful*]. Well, the way that Anthony speaks about Lepidus I think is very unfair and heartless, because he does not think very much of Lepidus because he is a servant to be told where to go and when.

PUPIL. I think it shows the character of all of the three men, of the weakness of Lepidus. — Everything Mark Antony says right from the start is cruel.

PUPIL. I think this shows the height of monarchy. Antony was for Cæsar and Cæsar was for monarchy, and Brutus and Cassius for a republic.

TEACHER. Is it at the greatest height which it may reach?

PUPIL. Not at its greatest height, but it is greater than the republic is.

TEACHER. Has the cause of the monarchy gained anything in strength since the moment when Cæsar was being murdered?

PUPIL [*slowly*]. No —

PUPIL [*disagreeing*]. I think it has, because when Brutus and Cassius went away they had a large army and then the army could fight against the country.

PUPIL. I think the monarchy was at its height, because the people sided with Antony.

TEACHER. All right, then. Let me repeat that question. Is the monarchy any more powerful now than at the time when the murder was committed? [*Class indicated assent.*] The last part of the story in Act IV is about Cassius and Brutus. Now, what very important thing takes place between Cassius and Brutus? Tell me about that scene. Some one on that side of the room. [*Volunteers so far had all been on one side of the room.*]

PUPIL. Brutus was not able to understand and they had an argument in which Cassius said that Brutus was a traitor.

TEACHER. On what was that statement based?

PUPIL [*ready but a trifle doubtful*]. I am not sure, but I think that Cassius said that Brutus had condemned and stigmatized Lucius. [*Gaining confidence*] They argue because Brutus said that he had sent for gold for his legions and that Cassius had returned his messenger without it. First, Cassius said that Brutus wronged him in that way.

TEACHER. In what way?

PUPIL [*not sure enough to venture an answer*].

TEACHER. Helen?

PUPIL. Brutus sent to Cassius for money to pay his legions and the man did not arrive with it, and Brutus said that Cassius had betrayed him.

TEACHER. Any other impression?

PUPIL. Brutus said that he had killed Caesar to down tyranny, and that the action of the senators was just the opposite. Didn't he try to rob the peasants of all of their money for his own use? For their own good (that of the senators) they took money from the peasants.

PUPIL [*impressively*]. I think that if these two friends had not made up at the end of this scene that the republic would have fallen right then.

TEACHER. Is there anything ominous in the quarrel? Does it suggest anything that is going to happen?

PUPIL. I think it suggests the death of Cassius, because in the beginning when Brutus accuses him he speaks about killing himself. He says something about Mark Antony coming to kill him.

PUPIL [*with conviction, apropos evidently of opinion expressed outside class*]. He does mean it when he says he wants to be killed. He even asks them to put the sword in him.

TEACHER. What does that bring out in these two men?

PUPIL. They are very hot-headed, and I think that Cassius is very weak to give in to Brutus.

PUPIL. I think Cassius loves Brutus very much. He loves him so much that to have Brutus go against him, — he would rather have him kill him.

TEACHER. That is what he says.

PUPIL [*eagerly*]. Yes, but that is not what he means.

PUPIL [*pleased with her own discernment*]. In the beginning of the play, Cassius had a sly way of having people agree with him, and I think he just used that to make Brutus agree with him.

PUPIL [*emphatically*]. I think he really wanted to die.

TEACHER. Have we ever seen Cassius emotional and sentimental before?

ALL [*agreed*]. No.

TEACHER. Do you think he is sincere here?

ALL [*not so sure*]. No.

TEACHER. Why should he appear sentimental and emotional? What do we already know about Cassius, about his management of affairs?

PUPIL [*with slight contempt*]. He is very clever. He always gets everything he wants.

TEACHER. Now, how about this scene?

PUPIL. He wants Brutus to agree with him and he does it.

TEACHER. What would have happened if the quarrel had not been patched up?

PUPIL. Cassius would have been killed.

TEACHER. What would have happened?

PUPIL [*conclusively*]. The republic would have been dead right there, because Cassius and Brutus were the most important of the conspirators and they were with the republic.

TEACHER. Do you see why Cassius was needed?

PUPIL [*critically*]. I always think that Brutus wants to do the contrary. Cassius says yes and Brutus says no.

TEACHER. Why is it that Brutus gets his way?

PUPIL. Because Brutus is the stronger man.

TEACHER. What does the class think about that? Why is it that Brutus gets his way and Cassius does not?

PUPIL. I think that Cassius knows how to get about the men and because of this he had to give Brutus his way. It is just so that he had to give Brutus his way.

TEACHER. Why?

PUPIL. Because I think Cassius was afraid to do wrong. In case wrong would happen, he was afraid Brutus would go against him.

TEACHER [*with unruffled persistence*]. We have not answered this question yet. Why does Brutus get his way? Is it because he is stronger than Cassius?

PUPIL [*feeling her way thoughtfully*]. I think that it might be that Cassius is afraid that if he does not give Brutus his way they might quarrel and the whole thing would fall through.

PUPIL. I think that what Brutus says, Cassius thinks will go through, because he is more popular with the people.

TEACHER [*bringing the discussion to a close*]. Brutus knows what he wants and goes after it. [*Changing tone*] What is the importance of the last scene of this act? Why is it included? Just what happens?

PUPIL. Portia kills herself by means of swallowing a hot coal.

TEACHER. Why is that important?

PUPIL. Well, after Portia dies, I think that Brutus — [*Beginning again*] Well, he says, after somebody comes and tells him, "Take me away." He wants to die too.

TEACHER [*pausing after each question but finding no ready response*]. Is that included there? Why is it important? How did it make you feel? Do you have any feeling on the subject at all?

PUPIL [*sure of so much*]. I felt sorry for Brutus, because he loved Portia very much.

TEACHER. Then what is Shakespeare doing by introducing that?

PUPIL. It shows another characteristic in Brutus.

TEACHER. Which is what?

PUPIL. The weakness of Brutus's character. He had put his hopes in the plan and he does not think of doing anything more.

PUPIL [*with admiration*]. Would it not show endurance on Brutus's part? He seems to endure it so patiently, and —

PUPIL [*convinced*]. I think that Shakespeare also wants our sympathies to run over to Brutus's side, because if he did not have that we would sympathize with Cæsar, and he does not want that at all.

TEACHER. What other elements do we have in this scene that are pathetic?

PUPIL. Brutus sees the ghost of Cæsar appear.

TEACHER. Why is that pathetic?

PUPIL. Well, it shows that he is sorry that he has turned towards the people because he is going against his friend, Cæsar.

TEACHER. Do you all agree with that?

PUPILS [*together*]. No.

TEACHER. Then, why? Is Brutus sorry that he has done what he did?

PUPIL [*sincerely*]. No, because he did it with the intention of doing it; and he is not sorry.

TEACHER. Esther, do you have the line which would indicate that he is sorry?

PUPIL. Brutus is sorry because during the night he wakes the two men who

are sleeping with him and asks them if they saw it; and when they say no, he is relieved that they did not see.

PUPIL. The audience wants to know what happens at Philippi.

PUPIL. Doesn't it show that Brutus wants to die?

TEACHER. I don't think it shows it directly, no.

PUPIL. Something is going to happen, but we don't know what it is going to be.

TEACHER. Do you think that Shakespeare believed in Cæsar's ghost? Do you believe in the ghost?

ALL [*amused*]. No.

TEACHER. Do you believe that the ghost appeared? Did the audience believe it?

ALL. No.

TEACHER. Well, then, what does it represent?

PUPIL [*thinking*]. It might represent Brutus's conscience. Well, he might be a little sorry about killing Cæsar and might be still thinking about it.

PUPIL [*adding, not contradicting*]. Brutus was so anxious about what was going to happen at Philippi; and when we are worrying about things we think we see things that we really don't.

TEACHER. Then, you accept the ghost as a product of Brutus's imagination. Shakespeare did not mean that there really was a ghost there. [*Teacher's tone and manner indicated change to another phase of the lesson*] Were there any particular passages in this act that you liked, any particular lines that you thought particularly impressive? We have thought about the plot development and the characters. Mildred, any passage that you liked?

PUPIL. Page 90 at the bottom. [*Reading*]

"Come, Antony, and young Octavius, come,
Revenge yourselves alone on Cassius,
For Cassius is aweary of the world;
Hated by one he loves; braved by his brother;
Check'd like a bondman; all his faults observed,
Set in a note-book, learn'd, and conn'd by rote,
To cast into my teeth. O, I could weep
My spirit from mine eyes! There is my dagger,
And here my naked breast; within, a heart
Dearer than Plutus' mine, richer than gold:
If thou be'st a Roman, take it forth;
I, that denied thee gold, will give my heart:
Strike, as thou didst at Cæsar; for I know,
When thou didst hate him worst, thou lovedst him better
Than ever thou lovedst Cassius."

TEACHER. Why did you like that?

PUPIL [*baffled for a moment*]. Because I just like the way it is said.

TEACHER. The expression, but not the idea? Ruth?

PUPIL. Page 90, at the top, Brutus's speech.

"You have done that you should be sorry for.
There is no terror, Cassius, in your threats,
For I am arm'd so strong in honesty,

That they pass by me as the idle wind
Which I respect not. I did send to you
For certain sums of gold, which you denied me:
For I can raise no money by vile means."

TEACHER. Just a minute, read that line again.

PUPIL [*repeating*]. "For I can raise no money by vile means."

TEACHER. What does that mean?

PUPIL. Well, the only way that he could raise money would be by honest means. [*With good comprehension*] Brutus could not do what Cassius could.

PUPIL.

"By heaven, I had rather coin my heart,
And drop my blood for drachmas, than to wring
From the hard hands of peasants their vile trash
By any indirection."

TEACHER. Why did you choose that speech?

PUPIL. Because it shows the noble character of Brutus and the difference between him and Cassius.

TEACHER. Gladys, what lines would you choose?

PUPIL. Well, I chose Cassius' speech.

TEACHER. And why?

PUPIL. I thought it brought out Cassius' character and that he was willing to die.

TEACHER. Then you believe that Cassius really was ready to die because Brutus had hurt him?

PUPIL [*evidently explaining rather than contradicting herself*]. No, I don't think so. I think he did that just because he wanted Brutus to feel sorry for him.

TEACHER. What was he arousing in Brutus all the time?

PUPIL. Sympathy.

TEACHER. Notice what Brutus says further on. Read that speech, Gladys, on page 91, — this impassioned speech, of extreme emotion.

PUPIL.

"Sheathe your dagger:

Be angry when you will, it shall have scope;
Do what you will, dishonour shall be humour.
O Cassius, you are yoked with a lamb,
That carries anger as the flint bears fire,
Who, much enforced, shows a hasty spark,
And straight is cold again."

TEACHER. What effect on Brutus does this speech of Cassius have? [*No reply.*] Not any at all? Go on reading.

PUPIL.

"CASSIUS. Hath Cassius lived
To be but mirth and laughter to his Brutus,
When grief, and blood ill-temper'd vexeth him?"

PUPIL. Oh, he thinks it is a joke.

TEACHER. Note that Cassius is speaking, Ruth, not Brutus. Notice what Brutus says in the next line, "When I spoke that I was ill-temper'd too."

PUPIL. He is sort of apologizing then.

TEACHER. Does Cassius apologize?

ALL. No.

TEACHER. Not Cassius, the hurt one. Through his speech he makes Brutus apologize.

PUPIL. He makes Brutus feel very sorry for what he has done.

TEACHER. What lines did you like particularly, Rita? — Didn't you find any?

PUPIL [*frankly but regretfully*]. I didn't like the passage very much. I liked other parts rather well, but I am not interested very much in the book.

PUPIL. I liked the interruption of the poet on page 92 where he stops the quarrel between Brutus and Cassius.

"For shame, you generals! what do you mean?
Love, and be friends, as two such men should be;
For I have seen more years, I'm sure, than ye."

If he had not come in then, I don't think they would have been friends any more.

TEACHER. Amelia?

PUPIL [*disappointed in the manners of a gentleman*]. I have that too, although I don't like the way Cassius laughs at the poet, because the poet was afraid that Brutus and Cassius would fight more than they were. And then he came in to stop them, and I don't think that for Cassius to laugh at him is nice.

TEACHER. Can any one explain why Cassius laughed on page 92, where he says,
"Ha, Ha! How vilely doth this cynic rhyme!"

PUPIL. He did not want people to know that they had been quarreling.

TEACHER. Why would it not be well for it to be known that their two generals had been on the point of killing each other, they had been so enraged at each other?

PUPIL. The army would not stick to them any more.

TEACHER. For the morale of the army. So that is why he was so cynical. Anything that you liked?

PUPIL. On page 89 Cassius says:

"O ye gods, ye gods! must I endure all this?"

And then Brutus says:

"All this! ay, more: fret till your proud heart break;
Go show your slaves how choleric you are,
And make your bondmen tremble. Must I budge?
Must I observe you? must I stand and crouch
Under your testy humour? By the gods,
You shall digest the venom of your spleen,
Though it do split you; for, from this day forth,
I'll use you for my mirth, yea, for my laughter,
When you are waspish."

It shows that Brutus is angry and it brings out his character then. While he was arguing with Cassius he would not give in to Cassius, and he shows Cassius who he really is.

TEACHER [*with marked approval*]. All right. Miriam, what would you say is a very dramatic passage in this act?

PUPIL. Well, the quarrel between Cassius and Brutus.

TEACHER. Well, suppose we read that together then, beginning on page 87.

Who wants to read Cassius? ———. All right. Brutus, ———. Read just as dramatically as you can so as to show us the real feeling.

[*The two girls read the scene, the quarrel between Cassius and Brutus, in Scene 3 up to the entrance of the poet.*]

TEACHER [*in the middle of scene*]. Have you ever heard two little boys quarreling just about like this?

ALL. Yes.

TEACHER. Now, let's read this last scene where we feel sympathy for Brutus, beginning on page 98 where Brutus says, "and, good boy, good night."

[*Parts for the characters were assigned, and the girls read.*]

TEACHER. What is the boy doing?

PUPIL. He is playing and singing.

TEACHER [*surprised*]. All this time?

PUPIL. He falls asleep and hears music.

TEACHER [*amused*]. After he has gone to sleep? Now look at your lines and find out.

PUPIL [*amused and embarrassed*]. Oh, he says that the slumberous tune has put the boy to sleep.

TEACHER. Yes.

[*Bell*]

STENOGRAPHIC REPORT OF LESSON ON
"JULIUS CÆSAR" Act II, Scene 2
WITH Y CLASS FOR INTENSIVE STUDY
C SECTION

The entire class seemed interested in the lesson and prepared for work. I did not see a single girl talking with her neighbor except when it was very evidently a remark as to some opinion that had just been advanced in answer to a question, with regard to which the speaker either took issue or very heartily agreed. All those who recited knew what they wanted to say, and, what was better, why they wanted to say it. In every case where authority for a statement was asked for, the speaker had a reference which, in her opinion, justified her claim. They were alert, interested, courteous, attentive. I might say that some of the girls took more of the recitation than was really their share, but that is always the case. The class included quite a number of negro girls, and it was notable that these girls did a good share of the reciting, and did well. I found it hard to realize that this was a slow class, for they were up on tiptoe for work and did it well. I thoroughly enjoyed the recitation.

CORNELIA BEARE

TEACHER. The lesson for tomorrow will be Act II, Scenes 3 and 4. Questions:

1. Use of Scenes 3 and 4.
2. Progress in the plot development.
3. (A long question; so be sure you get it clear.) Find as many incidents or lines as you can that will add to the excitement of the scene, that will make the audience wonder whether the conspirators will be successful or will be interfered with.
4. Memorize a brief quotation. Be able to tell why you chose it.

Before we start today's lesson, I want, first, to have a very brief summary of the plot development in Act II, Scene 1. What happened in Act II, Scene 1?

PUPIL. The conspirators come to Brutus's house and they decide the details about the murder of Cæsar; and Portia, Cæsar's wife, is suspicious and she thinks that something is up.

TEACHER. Anything else that is important?

PUPIL. They try to induce Lucius to enter the conspiracy.

TEACHER. Anything else very important that has not been touched?

PUPIL. They determine not to kill Anthony.

TEACHER. How? Did Janice tell us that?

ALL. No.

TEACHER. Not in so many words. How did she tell us that?

PUPIL. They decided in detail about the murder of Cæsar, and that covers it all.

TEACHER. Now, what are some of the details?

PUPIL. They decided upon the plan.

TEACHER. They decided who should stab Cæsar first. Any other details?

PUPIL. They decided that Decius should go and bring Cæsar as a captive.

PUPIL. They decided they would not let Cicero enter the agreement.

PUPIL. The Ides of March was to be the place of the murder.

TEACHER. Are there any other details that you can think of? Now, that brings us up to Scene 2. Very briefly tell me what happens in Scene 2.

PUPIL. Calpurnia has a dream and does not want Cæsar to go to the Senate; and Cæsar is about to decide not to go, when Decius enters and persuades him to go to the Senate. Before Cæsar said he would not go, but Decius tells him it is just a dream and does not mean anything and that he should go to the Senate. Calpurnia still does not want him to go. But then, Cæsar, after hearing what Decius has to say, thinks that Calpurnia's dream is just foolish; so he goes to the Senate.

TEACHER. Yesterday we decided in Act II, Scene 1, that one particular characterization was developed, and it was —?

PUPIL. Brutus.

TEACHER. And now, in Scene 2?

PUPIL. Cæsar.

TEACHER. Now, let's hear all we can about Cæsar's character.

PUPIL. He is easily swayed by the flattering words of Decius.

TEACHER. Let us start at the beginning of the scene, Gladys; you are starting at the end.

PUPIL. Calpurnia tells Cæsar that she dreamt things and that although she is not superstitious she heeds her dream and asks him not to go to the Senate. And then Decius enters and persuades him not to go.

PUPIL. Cæsar is vain, and easily swayed, and is very superstitious.

TEACHER. Now, prove those points. Give some references to prove them.

PUPIL. On page 53.

"Cæsar shall forth: the things that threaten'd me
Ne'er look'd but on my back; when they shall see
The face of Cæsar, they are vanished."

TEACHER. You think that shows conceit, self-importance? Now the next characteristic that some one has mentioned.

PUPIL. Superstitiousness. When Calpurnia told him her dream, he decided that he would not go.

TEACHER. It worried him, didn't it?

PUPIL. I have a thought, but I — I think that Cæsar does not like to tell a lie. He says on page 55:

"Shall Cæsar send a lie?
Have I in conquest stretch'd mine arm so far,
To be afraid to tell graybeards the truth?"

I think he is not afraid of them, and still he does not want to tell them a lie.

TEACHER. Doesn't Cæsar want to tell them about Calpurnia's dream and how it has influenced him?

PUPIL. Well, it would make them think that he was very cowardly and superstitious and he does not want them to think that of him; he is not so weak-minded.

TEACHER. Do the people still have faith in Cæsar?

PUPIL. The people still have faith in Cæsar. It is only the conspirators who do not have the faith.

TEACHER. The general public has faith.

PUPIL. The people would not have offered the crown to him at the Senate House if he did not have their faith.

TEACHER. Do you all agree?

PUPIL. It was the conspirators who offered him the crown — that is, they were planning —

TEACHER. Do you all agree?

PUPIL. They were going to ask Cæsar to sign a petition, and they knew Cæsar would refuse to sign it; and then as he refused it, it would give them some reason for stabbing him.

TEACHER. Have any of you read ahead? Did any of them offer him the crown?

PUPIL. No.

TEACHER. Then, why does it come in here?

PUPIL. It was just to get him there.

TEACHER. Does it show anything about Cæsar's character?

PUPIL. He was very conceited and ambitious.

TEACHER. That he wants that crown is certain.

PUPIL. But I thought they did offer him the crown, when Cassius stabbed him.

TEACHER. But then again, it shows that the people had offered him the crown and he had refused it. Therefore, why should he be going again?

PUPIL. The people wanted him, but he just wanted the people to like him more; so he refused the crown.

TEACHER. Any other points in the character of Cæsar? All right, then. Is there anybody else who is brought out clearly in this scene?

PUPIL. Portia, Brutus's wife, is very anxious about him and sends a servant right to the Capitol and he stands there. He asks her what he is to do there.

TEACHER. Straighten Frances out. You have your scenes twisted. Look in your books and see where. Any other character brought out?

PUPIL. Calpurnia, Cæsar's wife. She is very loving. She is superstitious too, because she gives in to what she dreams. She wants Cæsar to do what happened in her dream.

PUPIL. I don't think she was superstitious, considering the predicament he was in. You know he was a big man and liked by some and disliked by others, and I think that is enough to turn anybody's mind. That is true because he was really on one side, and there were two sides on either side of him, and he was in a fix, you would say, — some people against him. He was up against it, and if she dreamt something she tried to keep him out of danger.

TEACHER. Any other points? Do you all agree with that? Well, Jane?

PUPIL. If she wasn't superstitious, she wouldn't have paid the dream any mind.

PUPIL. I had a dream and it played on my mind all day long, and every time I wanted to do something I thought of that dream; and, oh gosh!

TEACHER. Does the class agree that if Frances lets the dream bother her she is not superstitious?

PUPIL. If it bothers her, then she is really superstitious.

TEACHER. I doubt very much if there aren't some superstitions which most of us have. Now, is there any question as to Calpurnia's being superstitious? We may not blame her for being superstitious, but she is, isn't she?

ALL. Yes.

TEACHER. Is there any other indication of her superstition in this scene besides her dream? What about page 54?

PUPIL [*reading*].

"When beggars die, there are no comets seen;
The heavens themselves blaze forth the death of princes."

She would not have dreamt that some one else was going to die. The earth would not have been so disturbed in the scene before if only a poor person was going to die. It must mean something.

TEACHER. Why do you suppose Shakespeare introduces, in this scene, the thunder and lightning? Why does he have such a condition of climate on this particular night?

PUPIL. I think he just has it to add effect and to add — well, to scare them all and to kind of lead up to the climax. She is superstitious already, and that with this added thunder and storm she believes more and more in her superstitions.

PUPIL. It adds more excitement to the scene, I think.

PUPIL. I think that they were superstitious in those days and it just leads us to believe that a beggar is not going to die but a great man, because [*reading*]

"When beggars die, there are no comets seen;
The heavens themselves blaze forth the death of princes."

That means that the heavens are blazing and that somebody is going to die.

TEACHER. It will excite the audience, too, won't it?

PUPILS. Yes.

TEACHER. What do you think about Calpurnia as contrasted with Portia?

PUPIL. In this act the scene suggests that Calpurnia would like to rule over a person. On page 53.

"What mean you, Cæsar? think you to walk forth?
You shall not stir out of your house today."

PUPIL. Portia was not kindly to Brutus. She was something like the modern wife; she likes to rule her husband.

PUPIL. Well, in a way, I think Calpurnia demands things, while Portia asks for them.

TEACHER. Is Calpurnia actually demanding?

ALL. No.

PUPIL. Calpurnia could not very well have ordered Cæsar around. In fact, I think it just the opposite. I think that Calpurnia, even though she does ask things in a demanding tone, she caters more to Cæsar than Portia to Brutus.

TEACHER. Prove that.

PUPIL. Well —

TEACHER. Is there anything in yesterday's lesson which would indicate it?

You must have proof from your text for a statement like that, you know.

PUPIL. Here Portia says to Brutus, on page 51:

"I grant I am a woman; but withal
A woman that Lord Brutus took to wife:
I grant I am a woman; but withal
A woman well-reputed, Cato's daughter.
Think you I am no stronger than my sex,
Being so father'd and so husbanded?
Tell me your counsels, I will not disclose 'em:
I have made strong proof of my constancy,
Giving myself a voluntary wound
Here, in the thigh: can I bear that with patience,
And not my husband's secrets?"

I think she is more to Brutus than Calpurnia to Cæsar.

TEACHER. Then how can you explain that Cæsar's decision to go to the Capitol is influenced somewhat by Calpurnia?

PUPIL. Well, Cæsar has something of superstition himself; that, her dream, et cetera, adds to his superstition.

TEACHER. Which of the two women would you say was the more helpful wife?

PUPILS. Calpurnia.

TEACHER. Will some one prove that?

PUPIL. Calpurnia speaks out and holds him back.

TEACHER. Calpurnia does a good deal of talking. Do you think she is holding him back?

PUPIL. I don't know, but I think Calpurnia does a lot of talking but not so much acting; while Portia acts more and gets down to business. Calpurnia just says things but does not act.

TEACHER. In this scene with this nervous state of mind does she help him?

ALL. No.

PUPIL. She just makes him more so.

PUPIL. I don't think it is Calpurnia's fault, but that Cæsar is easily swayed. And if Decius had come along and told Brutus, he would have thought about it; but Cæsar just took it as it came.

TEACHER. Have we any indication that Calpurnia is any more superstitious than Cæsar, or does Cæsar share this superstition?

ALL. More.

TEACHER. Prove it. Look on page 53 and page 54. What has Cæsar done?

PUPIL. Cæsar sent the servant to the augurer to find out if anything would happen to him that day; and the servant says that the augurer tells Cæsar not to go out that day.

TEACHER. What is an augurer?

PUPIL. A soothsayer.

TEACHER. An ordinary soothsayer?

PUPIL. A priest?

TEACHER. Is that all?

PUPIL. A magician.

TEACHER. Well, you should have found something more than that about an augurer. Your notes tell you, on page 54. How does the augurer find out if Cæsar should go to the Capitol or not?

PUPIL. I think by the story.

TEACHER. Look at your book where the servant speaks on page 54. Read it, Gladys.

PUPIL.

"They would not have you to stir forth today,
Plucking the entrails of an offering forth,
They could not find a heart within the beast."

TEACHER. What does that mean?

PUPIL. Well —

TEACHER. Right on the same page you will find some notes. Look around a little bit. What is an augurer? Janice?

PUPIL. When the servant went to the augurers, they took an animal to an altar and burned it; and if they found that the animal did not have a heart, it meant that something was going to happen to him.

TEACHER. To *him*?

PUPIL. To Cæsar, or to any one who was concerned. And if the animal did have a heart, then all was well.

TEACHER. Was Cæsar superstitious?

ALL. Yes.

TEACHER. Yes, or he would not have sent the servant to the augurer. Do you notice anything on page 55 concerning the augurer's report?

PUPIL. At the top of page 55. "Cæsar should be a beast without a heart." Isn't that a metaphor? It says he would be *like* a beast without a heart.

TEACHER. Any other there?

PUPIL. "We are two lions litter'd in one day." That is a metaphor.

TEACHER. "We" are *like* "lions." Any question? On the bottom of page 55 there is another figure of speech, one we don't find very often.

PUPIL. This line: "Shall Cæsar send a lie?" He really can't tell a lie.

TEACHER. He can't, even if he wants to. Is that anything out of the ordinary? Is that not literally true? That is what we would call a rhetorical question. He knows the answer; every one knows the answer; he just asks for effect, to impress upon them the flat honesty of Cæsar. Now, two lines below that.

PUPIL.

"Have I in conquest stretch'd mine arm so far,
To be afraid to tell graybeards the truth?"

He is talking to them; it is a personification.

TEACHER. It is more than a personification.

PUPIL. It is a metaphor.

TEACHER. Well, that is one way of doing it, by the process of elimination. All I asked you was why. An old man is represented by a gray beard. That is common. Marie, can you make it clear?

PUPIL. Because gray beards remind you of old people, and he would be talking to older men,

TEACHER. When you use one word to suggest another the figure is called metonymy. Do you see it, Louise?

PUPIL. Yes.

TEACHER. There is another person's character brought out here besides Calpurnia's and besides Cæsar's.

PUPILS. Decius'. It shows us that he is really a flatterer.

TEACHER. Why?

PUPIL. Because Decius told a lie.

PUPIL. Decius was very highly thought of by Cæsar, and he did not join in the conspiracy. He has shown his conceit by trying to lure Cæsar to his death.

TEACHER. What do you think about this? Is Decius to be blamed for deceitfulness?

PUPIL. No, he was forced by the conspirators.

PUPIL. I think he is to be blamed, because they did not harm him. They just found that he was a most conceited man, and so they used him to fix it up.

PUPIL. When they talked it over as to who was going to bring Cæsar to the Capitol, Decius was the one selected, because he was the beloved friend of Cæsar.

TEACHER. Isn't it necessary for these men to be deceitful if they are going to win in the conspiracy?

PUPIL. They will have to get their men or there will be nothing in the conspiracy.

PUPIL. I think Decius was very shrewd in interpreting Calpurnia's dream. He gave the impression that nothing was going to happen except that Cæsar was going to be a very high man.

TEACHER. Let's turn to that on page 56. I see two figures of speech on that page: one in Calpurnia's interpretation, and one in Decius'.

PUPIL.

"Which, like a fountain with an hundred spouts,
Did run pure blood."

That is a simile. He is compared to a fountain — "like a fountain."

TEACHER. Any other figures of speech on that page? In Decius' speech?

PUPIL. "Rome shall suck." That is personification.

TEACHER. Why?

PUPIL. Because they are making Rome appear a person.

TEACHER. There is an element of personification in that, yes. All right, Louise?

PUPIL. Instead of saying "Rome," the *people* of Rome.

TEACHER. Yes, that is what we usually do mean when we say the name of a city. It is rather taken for granted. Did you find any example in this scene of anachronism, such as we found yesterday?

PUPIL. Brutus says on page 57: "Cæsar, 'tis stricken eight." Well, they did not have any clocks in those days.

TEACHER. There is another character we should find in this scene, a glimpse of another character, one we don't know very well yet.

PUPIL. Antony.

TEACHER. What did you learn about Antony?

PUPIL. He is very young and likes to stay out late at night.

"Antony, that revels long o' nights."

TEACHER. What else do we know about Antony?

PUPIL. He loved Cæsar. When he says

"So to most noble Cæsar"

I think he says it with a nice meaning.

TEACHER. Anything else we know about Antony?

PUPIL. He is an athlete. It says, in the second heat of the first act, he was running.

TEACHER. We don't know much about him, but we are going to learn more about him in the next two scenes. In the five minutes left, suppose we read some of this, beginning on page 54 where the servant re-enters. (*Various girls are selected for the parts of Cæsar, Calpurnia, Decius, and the servant.*) All right, come right up to the front. We will begin with "What say the augurers?"

[*Girls read with considerable feeling.*]

PUPIL. [*Reading part of Cæsar.*] "Mark Antony shall say I am not well."

TEACHER. Did anybody say here a while ago that Cæsar would not tell a lie? What about this? "Mark Antony shall say I am not well."

[*Girls read to where the conspirators enter.*]

[*Bell*]

STENOGRAPHIC REPORT OF RECITATION ON MODERN ESSAYS

IN X CLASS FOR EXTENSIVE READING

A SECTION

TEACHER. For tomorrow I want you to read the introductory material to Group V of the "Essays," and to be responsible for discussion of this group of "General Observations, Comments, and Opinions of the Author."

What can you say about the nature essay as it is illustrated in Tanner's "Essays"?

PUPIL. The poet says that you always have some sort of nature around you and that it inspires you to do your work, that is, writing poems, stories, and doing other such things.

PUPIL. Well, I enjoyed "Butterfly Psychology" very much. The author describes the butterflies in a very nice way, for he almost compares them to the human being. He says that he doesn't know whether the butterfly realizes what it goes through in its chrysalis or other conditions, and he doesn't know whether it realizes it is alive when it is in the cocoon. [*Hesitating a moment*] That is all.

PUPIL [*in frank disapproval*]. There is one comparison he made that struck me as quite foolish. He said he wondered whether the butterfly realized the shortness of its life as compared to ours.

PUPIL. I thought we could make the same comparison, comparing our lives to those of turtles and elephants but I did not think he proved his point about knowing whether butterflies realized how little their lives meant.

PUPIL. We do realize how small our lives are in comparison to other people's.

TEACHER. If Miss —— realizes how short her life is in comparison with an elephant's, she proves your point.

PUPIL. Possibly the butterfly also realizes!

TEACHER. What is the point the author wanted to bring out in this essay, Miss ——?

PUPIL. [*No reply*]

PUPIL [*filling the breach*]. It might be to prove or to try to find out if the butterfly and other insects really know what is going on about them, — if it has any sense of realization.

TEACHER. And is it pertinent, then, to discuss whether he realizes the shortness of life?

PUPIL. Well, I think so.

PUPIL [*disturbed by no doubts*]. Positively. In any psychology we bring in these same points. This is only on a smaller scale.

TEACHER. Have you changed your point of view then?

PUPIL. Yes.

TEACHER. Further about this essay?

PUPIL. I have not enjoyed it especially. I thought it discussed the butterfly too much. It just got monotonous towards the end as to whether the butterfly does realize its existence, if it has any brain.

TEACHER. Does the author seem to anticipate that?

PUPIL [*too interested in her own thoughts to notice the question*]. I thought it very interesting because I like the description, the things he had been describing, describing the butterflies, to see if they recognize their relations; and I thought it very interesting.

PUPIL [*earnestly*]. I think he made quite a moral out of it. It shows how little they do really get out of life; and we ought not to complain when we have so much longer to live.

TEACHER. Yes, I think so.

PUPIL. I think by comparison the butterfly accomplishes a great deal.

TEACHER [*in recognition of a raised hand*]. Miss ——?

PUPIL. What I didn't get was the part about the life of the butterfly; and it says the butterfly is worried about its appearance, and it says it dies before it sees its own children. And in a way we have the same thing where parents die before their children are born. The quotation I noted is:

"A moment's halt, a momentary taste
Of Being from the well amid the waste,
And lo! the phantom caravan has reach'd
The Nothing it set out from."

from the Rubaiyat of Omar Khayyam. [*From her own fund of general information.*]

TEACHER. Miss ——?

PUPIL. He has an unusual simile here where he speaks of the Antiope butterfly. The butterfly does not die, as we picture death; but, in comparison, it is dead because it does not realize any of its surroundings, — it does not realize that it is living. When it comes to life, he wonders and marvels as to just what it does realize.

TEACHER. Yes, it really is a mystery — how it could go to sleep and then become fully conscious again. Further on this, Miss ——?

PUPIL. I think he seems to know quite a bit about this. He just names these butterflies and tells of the incident when he saw a hurt butterfly and talks about killing it, a kind deed.

PUPIL. Do you think that in proportion to the butterfly's, our life is as long, because as soon as the butterfly comes out of the cocoon it starts right in; and when we are born we have to go a long time before we are ready to do the work of life. [*A new point, which the class found decidedly interesting.*]

PUPIL [*evidently impressed by human responsibilities*]. I think that the butterfly's work is not like ours. It really is nothing when it is finished. Our life should have so much bigger results, so much more.

PUPIL [*attempting to do justice to the lower orders*]. Yes, but for all we know, the butterfly's life might be accomplishing as much as we are, and —

PUPIL [*eagerly*]. That is my point!

TEACHER [*realizing the passing of time*]. Let us turn for a moment to "Jonas and Matilda." What do you think about it? Miss ——?

PUPIL. I liked it awfully. I thought it awfully nice how he described the building and so forth. I thought at first he was describing humans, and at the end he says, "Of course you know they are birds." He made it so human-like when Jonas came home and Matilda grabbed things out of his hands. [*Class amused.*]

PUPIL. Although he did not say they were human beings, all their characteristics were human; so you had no doubt.

PUPIL. All through the essay I had the idea that they were not human beings. When he said their home was twenty feet away from the window and they dropped things in my backyard, I knew people would not do that. [*Class was not so sure that they would not! Eyebrows went up.*]

PUPIL. I thought it decidedly human. Jonas seems to be such a meek and enduring husband as you sometimes find in life; and Matilda is really a young girl, always in a flurry and acting on the impulse. [*Smiles.*]

PUPIL. I imagined that they were humans because he brings out the idea of the henpecked husband and he mentioned the fact of the quarrels and socialistic movement.

TEACHER. Socialistic movement?

PUPILS [*in laughing chorus*]. Suffrage!

PUPIL [*with an air of discriminating*]. I read "Jonas and Matilda" and I thought it much more than enjoyable, — more to it, more dramatic. The first is so seriously done and this so lightly.

TEACHER. And Matilda? Was Matilda one of the suffragettes, and did she attend the lecture?

PUPILS [*together, with amusement*]. Yes.

PUPIL. Well, I had not read "Jonas and Matilda" before, and when I started I kept wondering if they were two birds. He made the birds so according to human nature that at first I thought they were people. It was really wonderful and I enjoyed it extremely.

PUPIL. I didn't like it very much. I don't know the title, but I read one like it —

TEACHER. One moment. What had better be done?

PUPILS [*administering amused reproof*]. She had better learn to notice titles and authors.

TEACHER. Miss ——?

PUPIL. One thing I have to point out is that I feel sorry for Jonas. I think he is a poor henpecked husband, and I did not blame him for leaving Matilda.

TEACHER [*in surprise*]. Did he leave her?

PUPIL [*conceding the point*]. No, but I would not have blamed him if he had. [*Class nodded smiling agreement.*]

TEACHER. You read the one on "Dogs," Miss ——?

PUPIL. It seemed to me that dogs usually act toward you the way you treat them. The author says that he thinks that he believes in transmigration of souls because a dog is so much like a person, and — [*recognizing the poor organization of her own summary*]. Well, dogs may be taught all kinds of tricks, but the author says he does not think much of that. But he related

an incident where some one was visiting somebody and he happened to step on a dog's foot and the dog caught hold of him and he apologized. I think that shows that dogs are very human.

PUPIL. I enjoyed it very much, because it reminded me of my dog; and I talk to her and I think she understands everything I say because she licks my hand.

PUPIL [*objecting*]. I don't think this apologizing would apply to a very fierce dog.

TEACHER. Have you had any such experience? Have you said, "Excuse me"?

PUPIL. Well, I hardly said, "Excuse me," but I said words to that effect.

There are very strong ways of saying, "Excuse me."

TEACHER. She should have used a stronger way?

PUPIL. There are stronger ways to quell the dog.

PUPIL. I don't think the dog must necessarily be fierce; but I think the author should really confine it to an especially well-trained dog, because I had a little puppy and I stepped on him and I patted him and he kept on bawling. [*Class laughed at both the reference to "bawling puppy" and the rambling recitation.*]

TEACHER. But it was young and untrained.

PUPIL [*with conviction*]. But a dog will understand if you say, "Excuse me."

If you step on it and kick it aside it will try to bite you.

PUPIL [*remonstrating and explaining*]. I don't find that saying, "Excuse me," or anything, makes any difference. It depends upon the tone of voice.

TEACHER. I think that that may have a great deal to do with it.

PUPIL. I wonder why they always say that a horse is the most intelligent animal. Of course the horse is nice, but the dog seems more human to me — it seems more of a pet. I wonder why.

PUPIL. I think the dog is more human because the dog is smaller and we can make more of a pet of him.

TEACHER. We could not take a horse around with us. Otherwise, the horse is fully as understanding.

PUPIL [*in rather blasé tone*]. I did not particularly care for the essays, because I have read so many on the same style that I was tired.

PUPIL. Would I hurt myself if I said that I did not like dogs?

TEACHER. No.

PUPIL. Really I don't like dogs, possibly because I had a pet of a horse.

TEACHER [*passing on with a gesture of acknowledgment to the last pupil*]. What did you like about "The Lure of the Berry"?

PUPIL. I liked it, — what he planned when he went berrying.

TEACHER. Have you had any experience? Do you agree with him?

PUPIL. I liked "The Lure of the Berry" very much, because he puts berrying in its place, and because it does not leave any doubt in your mind that it is good sport. And then he goes on speaking of different berries, — strawberries, too hard to find; blackberries, too thorny. Also it is very descriptive. I can picture some days when I have gone out. The author says you should pick only on a day when the clouds are floating and there is a brisk wind blowing. I liked all that.

PUPIL [*somewhat resentfully*]. I did not like it. For one thing, he seems to be against girls; he said boys were the only real companions. I think girls can be just as companionable as boys any time. Girls are understanding and more sympathetic.

TEACHER [*provocatively*]. He did not seem to think so.

PUPIL. I think the author must have been a man, and therefore he took boys as companions. He speaks in the very beginning of men enjoying fishing.

PUPIL. He mentioned that when he goes berrying he likes to be quiet and he likes to have his mind empty. I think that, even though it may not hold true with every girl, that girls are supposed to like to talk. [*Smiles from class.*] I liked the essay for another reason, — because it gave me a new idea. I have always thought of berrying with many people and walking around; and he seems to think of it as a very quiet place for thoughts.

PUPIL. My mother used to pick berries to earn a living. The author says you must choose your days carefully. I don't suppose she could very well have done that.

TEACHER. Miss ——?

PUPIL. I did not care for that story at all. It seemed so trite, so ordinary.

PUPIL. It seemed to me that he must have had so little to write about.

PUPIL [*referring to an earlier comment*]. I disagree. He said nothing about girls; he just pictured a little boy who is very anxious to get his pail full. I don't see just where he picks on girls.

PUPIL [*coming back to a more recent point*]. I think it is not ordinary; it is very extraordinary. It doesn't say for you to just do this and that; but it says to do just as you like, stop if you want to, look at the scenery if you wish, not have any one with you to say, "Do this," "Don't do that."

PUPIL [*with emphatic annoyance*]. I disagree entirely with that, because that is just why I did not enjoy the essay. He says, "Don't do this" and "Don't do that." It seemed that one had to have rules; and if I wanted to go berrying, it would be my affair, and regardless of rules I should like it all the more.

TEACHER. Is he trying to tell you how to do it?

PUPIL [*thoughtfully*]. He is telling you how he enjoyed berrying.

PUPIL [*in defense of the author*]. I think by putting in all those don't's he is not sticking to rules; he is giving you freedom. He uses "don't" to mean don't obey rules, and thus he gives you freedom.

PUPIL [*in philosophic strain*]. At the end, where he says to do your berrying for pleasure, it makes me think that the reason that he likes it so is because he doesn't have to do it for a living.

PUPIL [*agreeing heartily*]. That is the way in all things. I know I like to play the piano when I want to, but when I don't want to it is a different matter to have to practice.

PUPIL. Some of the girls seem to think he would like the huckleberrying best. I did not like huckleberrying. It seemed when I was in camp and we went huckleberrying the woods were full of bugs. [*Amused recollection of similar experiences.*]

PUPIL. I think that the gooseberries are the easiest ones to pick because there are no thorns.

TEACHER. Aren't they rather spiny, although the spine is not exactly a thorn?
How about that, Miss ——?

PUPIL. I don't think so.

PUPIL. The stems themselves are so tiny that when you put your hand in you get it scratched.

PUPIL. It seems to me that the author is hunting for something pleasant to write about.

PUPIL [*evidently wondering what the others found enjoyable*]. They seem so ordinary, the joys of doing things. There was one story when I was in public school. It was about a man who went out berry-picking, and — I just can't remember — but it was like this story.

TEACHER. Have you ever picked berries?

PUPIL. No.

TEACHER. Do you like to read about things you have done yourself?

PUPIL. Yes.

TEACHER. Perhaps that was the reason you did not like the story.

PUPIL. Yes, ma'am.

PUPIL. I have not read the story, but still I can't see where there is much joy in picking berries.

PUPIL. From what the author says it would seem to have lots of joy to it, the way you go around just picking when you want to.

PUPIL. I don't think the person who wrote this essay really did go out to pick berries. He just went out to enjoy himself.

PUPIL. I remember that when I picked berries I had the misfortune to wear a sweater, which was not so pleasant. But we all tried to see how many we could pick, even if the berries did stick and my sweater got torn.

PUPIL. I think this essay is written just with the idea, [*feeling her way*] not for the idea of the enjoyment of all people, but for the people who care for berrying. It is a matter of your own thought of enjoyment.

TEACHER. But don't you care to know about other people's thought?

PUPIL [*a little chagrined*]. I don't think that I do.

PUPIL [*taking up a former point*]. I don't agree with Miss —— because she says that every one should do all they can to get through quickly, and I think that if one did not hurry but took time to look about he would enjoy himself more.

PUPIL [*in justification of her thought*]. But I liked the idea of filling my pail first. It gave me a great deal of satisfaction. And it doesn't seem to me that real berry-picking is looking around.

TEACHER [*a brief pause as the subject was changed*]. Did you enjoy "A Hunter of the Grass-tops"?

PUPIL. The only thing I liked was the antics of the spider, but the last part — I could not appreciate it, because it was based on "Paradise Lost" and I had not read that; so lots of it was lost on me. I did not get the idea of an underlying thought.

PUPIL. I had never thought of the spider as being rather beautiful, and now I do think so.

PUPIL. I did not enjoy it.

PUPIL [*enthusiastically*]. I liked some of the descriptions in the beginning, like:
 "True, on one side it is bordered by a veritable river; but that other arc of the watery circle which would make this a real island is no more than the ghost of a stream which we can easily imagine flowing in a now deserted channel."

And then it goes on to say about the pleasant river having "its sedgy, frog-haunted pools." And that is about all, except the scientific end about how the spider manages to crawl around, and jump, and catch himself.

TEACHER. Did that interest you?

PUPIL [*zestfully*]. Yes. I liked the description of the spider. He seems such a wiry little fellow; and I like it where it tells of the spider slipping and catching himself on the thread.

PUPIL [*with vivid recollection*]. Spiders are always put with the disagreeable in my mind. Once at camp the woods were full of them and they used to come and bite, and they seemed to like my legs particularly. Then he speaks of the spider as always seeming joyous; and I don't really think they are that way.

PUPIL [*with evident effort to get the details of the story*]. When I read that story it reminded me of another I have read. It was of a Scottish king who was hidden in a turret and he had lost, I think, six battles, and he was in the garret there, making his will. He saw a spider which fell down six times but always got up. After the seventh time he had tried, he succeeded. So the king went down and won a battle. This spider's slips and falls made me think of that story.

PUPIL [*spiritedly*]. The spider is usually associated with the disagreeable. I read of a terrible spider who used to devour everything, and then there was the first spider, Arachne, who was a girl changed to a spider. Certainly this spider was not disagreeable; I thought him an agreeable little fellow and liked the peppy way he got around. Of course nature has given him threads to protect himself with, but he did not seem bad to me at all.

TEACHER. What other essays did you read of this group?

PUPIL. "Woodland Mysteries." I thought it was something like "The Lure of the Berry," because it shows that if you like to do something and you don't have to do it, you like to; but if some one stands over you, you get tired of it and you don't want to. You like to watch yourself and see how much you can do.

PUPIL [*with calm, slow speech*]. I liked the one "Fishes' Faces"; it was different from the rest. It speaks of how restful it is to watch a fish's face. He thinks fish are so restful, so peaceful, as they go about their business not bothering any one.

PUPIL. "On The Hen" is the title of one I liked, and I think it is praising femininity.

TEACHER. Miss ——?

PUPIL. The one on "The Rock and the Pool." I never had thought of it before, except possibly unconsciously.

TEACHER. What is the main point?

PUPIL. The rise that we have in this life, from goodness knows where.

TEACHER. What did you think about this group of essays on nature as compared with the other groups you have read? Miss ——?

PUPIL. I think it was very much less interesting than the personal experiences or the personal impressions.

TEACHER. Why?

PUPIL. Because you don't have as many changes nor historical references nor human anecdotes; and the nature essays are so much more expository.

TEACHER. I should like the opposite side of this developed.

PUPIL. Well, I liked these nature essays more than the rest; personally, they seem more interesting. A person cannot be interested in what every one has done.

TEACHER. What about the presence of narrative in these?

PUPIL. I thought that some had as much narrative as the others, but some had a lot of nature information.

PUPIL [*in eager defense*]. I liked them better because they have more nature in them.

PUPIL [*in explanatory tone*]. I don't think these essays can ever be as clever as the others. They always seem to stick to facts, and are drier than the others.

PUPIL. I liked the nature essays the least. I spend two months of every year of my life in the outdoors. I love nature, but nature, nature, nature, for sixty pages was too much of a good thing.

PUPIL. Another group of essays makes one uncomfortable. The author tries to be humorous or clever, and they never reach the point.

TEACHER. Miss ——?

PUPIL [*still in defense*]. Well, I don't remember what books it was I read, but they were very interesting and entirely on nature too. I don't need to have historical reference; the nature is interesting enough to me.

[Bell]

STENOGRAPHIC REPORT OF RECITATION ON MODERN ESSAYS

IN CLASS Y FOR INTENSIVE STUDY

A SECTION

TEACHER. For tomorrow, girls, read page 250 and following; and the essay entitled "The Dominant Joke." Three things to do about this:

1. Compare the content with that of one essay from each other group.
2. Write a sentence containing the thesis or underlying idea.
3. Write sentences with ten words from the essay, which you have looked up.

PUPIL. Are we to write the comparisons?

TEACHER. The comparisons are not to be written. Will you take your papers with the theme of "Jonas and Matilda." Well, Miss ——?

PUPIL. I could not find any real theme, except that they compared the ways of men and birds. They acquire and know different things. That was about the only thing.

TEACHER. Miss ——?

PUPIL [reading]. Life with all its hopes, and endurances and long sufferings in bird life may be compared to the life which repeats itself in practically every human family.

[Teacher motioned to the pupil to write her sentence on the board.]

TEACHER. Another?

PUPIL. The theme of this essay is that birds can have the same thoughts, feelings, and actions as human beings. [General agreement with these two expressions of the theme was evident.]

TEACHER. Who had an entirely different one?

PUPIL. I say, not all the circumstances in life change a person's characteristics.

TEACHER. What did you base that on? What did you mean by it? Explain it a little further.

PUPIL. Matilda had certain characteristics. She looked over things to see if they were good or bad; and then circumstances changed with the coming of her two children. And wouldn't you think she would act like a mother? But she didn't.

TEACHER [to class]. What would you say in comment on this as a sentence for the theme?

PUPIL. I would not really think so. [Class also showed disapproval.]

TEACHER. Very well, then. Miss ——?

PUPIL. The housekeeping of two birds is not totally different from that of two humans.

TEACHER. What about theme and content?

PUPIL. That is the content of the story, but that is not the theme.

TEACHER. The theme is really the underlying thought, and the content is really what it says; and the two may be in entirely different words. Going back to the sentence which Miss —— has written on the board. Read it, Miss ——.

PUPIL [*reading*]. Life with all its hopes, and endurances and long sufferings in bird life may be compared to the life which repeats itself in practically every human family.

TEACHER. What do you mean by "the life that repeats itself"? Why do you say "the life that repeats itself"?

PUPIL [*a little puzzled to know how to explain*]. Well, it goes on; it repeats itself over and over again; it happens in every family, in generation after generation.

PUPIL. I think it means that the same kind of life can be led by human beings.

TEACHER. What about that phrase "repeats itself"?

PUPIL. Doesn't it mean that it comes again, year after year?

TEACHER. But do these hopes and endurances repeat themselves for birds?

PUPIL. The author says so.

PUPIL. No.

TEACHER. I don't think so.

PUPIL [*in emphatic agreement*]. I don't think so. I think it was just this one incident of the birds being compared to human beings.

PUPIL [*eager to prove the point*]. — with home building in the human family.

TEACHER. Any further comments on the sentence?

PUPIL. I think it would be better to put into it something about putting into practice theories that they use.

TEACHER. Referring to what?

PUPIL. This essay doesn't really deal with "hopes, and endurances and long sufferings." I think that that is only what we today put into it.

PUPIL [*in defense of her summary*]. That is only to emphasize, to explain the content of the selection.

TEACHER. You are referring to what part of the essay?

PUPIL. To the end of the essay, the summarizing sentence. The author said how the birds got there.

TEACHER. Where did Matilda get this knowledge?

PUPIL. They lodged in the roof and there used to be lectures in the house.

TEACHER. What sort of lectures?

PUPIL. On woman's rights, and Matilda was just practicing those theories. [*Smiles from class.*]

TEACHER. Is there any further treatment of the sentence on the board?

PUPIL. There should be a comma after "endurances."

TEACHER. You could have the comma, but it is not absolutely necessary. I was wondering about the word "endurances." I think perhaps "endurance" would do just as well. Why? What about the plural of such words?

PUPIL. The plural is just the same. Just "endurance" would be the same.

TEACHER. Would you say the same of hopes and sufferings?

PUPIL. No.

TEACHER. Not quite. [A brief pause indicated change to another part of the day's lesson.] Very well; words in sentences, girls. Miss ——?

PUPIL. I can't say the word.

TEACHER [in playful but effective astonishment]. What is Miss —— forgetting?

She looked it up in the dictionary and still can't pronounce it.

PUPIL. To look at the pronunciation marks.

TEACHER. What is your word?

PUPIL. Fictitious.

TEACHER. Did you have that word? Will you give your sentence?

PUPIL. It was necessary to use fictitious names, so that the characters would not be recognized.

TEACHER. Has she used it correctly?

PUPIL. Yes.

TEACHER [indicating that work might go as rapidly as the class chose]. Further sentences. Please give the word first and then your sentence.

PUPIL. Scruple. Although I was not quite certain the house was on fire, I did not scruple to use the alarm.

PUPIL. Advent. The advent of school caused her great trouble.

TEACHER. What about that sentence? You don't think of the advent of school (or of an event) but of a person. What does advent mean?

PUPIL. Coming, approach.

TEACHER. Arrival is better. A better sentence for advent?

PUPIL. The advent of a famous person usually causes excitement in New York.

TEACHER. Miss ——?

PUPIL. The advent of Cæsar's home-coming caused a half holiday. [Hands raised in protest, heads shaken.]

TEACHER. Would you say "The advent of Cæsar's home-coming caused a half holiday"? That repeats. — Then, too, you are a little niggardly; I think a whole holiday!

PUPIL. The advent of the Christ child on earth will be celebrated in a few days.

TEACHER. Who had prerogative?

PUPIL. Prerogative. The kings usually enjoyed the exhibition of their prerogative power.

TEACHER. A simpler sentence for prerogative.

PUPIL. It is woman's prerogative to change her mind.

TEACHER [with marked approval]. That is an illuminating sentence, because it shows us what prerogative must mean. Miss ——?

PUPIL. Avail. He pleaded with her, but it was of no avail, for she was stubborn.

TEACHER. Miss ——?

PUPIL. Espionage. The author of the essay kept up a daily espionage on the sparrows.

TEACHER. Is the sentence correct?

PUPIL. The sentence is correct, but the pronunciation is wrong.

TEACHER. It is es'pi o nij. Every one. [With a signal.]

ALL [in chorus]. Es'pi o nij.

TEACHER. Miss ——?

PUPIL. Reconnoiter. The scout was reconnoitering in order to discover the enemy's camp.

TEACHER. Miss ——?

PUPIL. The man sent the . . . [*futile attempts to pronounce the word.*]

TEACHER. What general comment must I make about this?

PUPILS [*in distress*]. Louder.

TEACHER. Loud speaking. Something else?

PUPIL [*with the air of giving important advice*]. She did not look up the pronunciation.

TEACHER [*to the embarrassed pupil*]. Will you give me the proper method of looking up the pronunciation of a word?

PUPIL. I should look at the marks over the syllables and over the letters and get it right before coming to class. Then read it.

TEACHER. Now, what is your word?

PUPIL. Commissary. The man sent a commissary to complete the transaction.

TEACHER. That does not give the meaning of commissary. Miss ——?

PUPIL. The commissary ordered two truck-loads of milk and ice for the hospital.

PUPIL. I have a question. With the word *espionage*, is it possible to use monthly instead of daily?

TEACHER. The sentence?

PUPIL. I have, — Mrs. Jones keeps a monthly espionage on her son's report card. [*Smiles from class.*]

TEACHER. I think it is properly used.

PUPIL. Could she not keep a daily espionage on his report card?

PUPIL. Well, it means close watch; and usually in the sense of close watch it means continuous watch, and I don't think that daily would be the thing.

TEACHER. But in this case you can't use daily, as the report can be seen but once a month by the mother. Miss ——?

PUPIL. Contend. The common people contended against the tyranny of the king.

TEACHER. Miss ——?

PUPIL. Wrest. She was wresting to free herself from its clutches.

PUPILS [*several at once, with conviction*]. Doesn't give the meaning of the word.

TEACHER. It doesn't show the meaning.

PUPIL [*volunteering*]. She wrested to free herself from the bonds, and called for the police.

TEACHER. You would not say wrest to free. With what is she confusing the word?

PUPIL. Struggle.

PUPIL. I don't really think that Miss —— is right. She said "contended against by words" and I don't think that this is the right use.

TEACHER. Will you read your sentence, Miss ——?

PUPIL. The common people contended against the tyranny of the king.

TEACHER. She doesn't say *by words*. Can you contend by words against tyranny?

PUPIL. I think you can.

TEACHER. Very well. Miss ——?

PUPIL. Volubly. To be a good salesman one must be able to speak volubly.

[Amusement.]

TEACHER. Miss ——?

PUPIL [rather tentative offering of two words at once]. Evident and intent. It was quite evident that her intent was to leave the following day.

TEACHER. Miss ——?

PUPIL. Eloquence. After-dinner eloquence is not appreciated by any one.

TEACHER. Miss ——?

PUPIL. I have no others.

PUPIL. They have all been given.

TEACHER. Unless there is a new one —

PUPIL. Larder. She was so fat that you could see that her larder was not her kitchen but her stomach. [Amusement.]

TEACHER. Another?

PUPIL. Wrought. The damage wrought by the storm was terrific.

TEACHER. Another?

PUPIL. Dismantle. The tribunes dismantled the images of Cæsar.

PUPIL. Conceivable. She was the oddest-looking woman conceivable.

PUPIL. Has *minx* been given?

TEACHER. No.

PUPIL. The little *minx* went her way and never came back again.

TEACHER. Meaning?

PUPIL. A pert person.

PUPIL. Eaves. In the eaves of the house was a lovely place for the home of the birds.

TEACHER. I will call for the papers, girls. [Teacher's manner showed that a new phase of the lesson was to follow.] What did you find out about the author of this essay in reading it?

PUPIL. He was greatly interested in human nature and the likenesses between people and birds.

PUPIL. He had an excellent imagination.

TEACHER. Illustrated by his —

PUPIL. — personification of birds as human beings.

PUPIL. I think he must have been married; he knew so much about it. [Considerable amusement was shown.]

TEACHER. Further? His type of mind, I think, — something about his mind —?

PUPIL. He was observant.

TEACHER. Further?

PUPIL. I don't know as it is about his mind, but he has a sense of humor and uses it very effectively in this essay.

PUPIL. The author has a keen sense of imagination.

TEACHER. Well, we have decided upon two or three traits of the author. [Another slighter change of subject was evident.] What would you say about type of writing in this essay? Is it narrative? Exposition?

PUPIL. I think it is narrative.

TEACHER. Why?

PUPIL. Because it tells the story of the lives of two birds.

TEACHER. Can it, then, be an essay?

PUPIL [*defensively*]. Yes, because it can give some other meaning besides just giving the story of the lives.

PUPIL. He has some other motive behind that. It is almost exposition; comparison, you might say, where he is comparing the two different lives of the human and the bird.

TEACHER. Can we use practically all narrative and still have it an essay?

PUPIL. Yes.

TEACHER. So it is here. Any other type of composition used?

PUPIL. I think it is observation.

PUPIL. Comparison.

TEACHER. Is that a type?

PUPIL. No.

TEACHER. What did you like best about the style, the manner of writing?

PUPIL. I liked it because he kept the fact that they were birds until the end.

TEACHER. In doing that he kept the secret to the end by what means?

PUPIL. In talking of the birds, he used verbs that people would use.

TEACHER. Find some of those verbs.

PUPIL [*referring to the book and reading detached bits*]. "snatched," for instance.

"When Jonas brought home anything that did not please Matilda, she would snatch it from him, run a short distance, and toss it into the air, so that it would fall over into my yard."

PUPIL [*very positively*]. You can picture that it would be a bird through there.

PUPIL [*in protest*]. Until you have read to the end, you do not see a bird action in "snatch" and "toss."

TEACHER. If these are bird words, then, he is not keeping the secret. You did not think he did?

PUPIL. It didn't occur to me that they weren't people until the end.

TEACHER. Perhaps he meant you to be a little worried about that. I think that during the whole story he kept you guessing.

PUPIL. Rebel. [*Reading*] "In the five weeks that Jonas kept the house in order only once did he rebel."

PUPIL. Inspecting. [*Reading*] "One April morning I saw a couple inspecting the house."

TEACHER. What other words, beside the bird words?

PUPIL. Eloquence and volubly. [*Reading*] "Then the two tried their eloquence, the female talking more volubly than a book agent." [*Argumentatively, though in a spirit of fun.*] Well, birds don't usually talk; nor do they have book agents, do they? I have never heard of a bird's being stubborn, obstinate.

TEACHER. Now, we could perhaps multiply this, but after you know surely that they are sparrows, what do you discover about these words in the first part of the essay, — she "snatched", and a couple "inspecting," etc.?

PUPIL [*with approbation*]. I think they were very proper, and I can just see the birds doing such things.

PUPIL. He always says, "I never found out their true name." You feel that he had no way of learning; so he was right in using the names.

TEACHER. Did he choose the names Jonas and Matilda well?

PUPIL [*whimsically*]. Well, Jonas, in a way, describes a man who is quiet; and Matilda describes a mannish woman.

PUPIL. Jonas sounds very meek.

TEACHER. What allusions did you notice to other books or to life?

PUPIL. There was a mention of "local habitation," and we discovered that that came from "A Midsummer Night's Dream."

TEACHER. The "New Woman" reminded you of what?

PUPIL. Woman suffrage.

PUPIL. Reference to army: commissary and inspector general.

PUPIL. And then the old Chapter House.

TEACHER. — which, I think, is in Boston. The local reference to the Chapter House, — do you suppose it was a chapter house of a woman's society?

PUPIL [*enjoying her guess*]. A woman's society for woman's suffrage.

PUPIL [*recurring to the much disputed point*]. I think when the author starts out by saying, "They were English," the idea comes pretty soon that they are English Sparrows.

TEACHER [*swinging back to the point under discussion*]. Do you think that would mean that it was in England?

PUPIL. No, they came, the sparrows came to the United States from England.

TEACHER. The author says that Jonas was like — what?

PUPIL. Like charity.

TEACHER. Very well. Did you find in this essay that you were reminded of other essays you have read, — other essays in this book or possibly elsewhere?

PUPIL [*smiling at her own choice of words*]. "Endicott and I" was a family fight.

TEACHER. Very well, but "Endicott and I" —

PUPIL. They were people.

TEACHER. Were they quarrelsome?

PUPIL. Yes.

TEACHER. What would you expect in this? Do you find a great many likenesses to other essays? [*Class indicated that they did not.*] Why not?

PUPIL. Because these essays were not written by the same people.

TEACHER. Any other reason?

PUPIL. They are different types of essays.

TEACHER. This being —

PUPIL. Observation.

TEACHER. Observation of what?

PUPIL. Nature. [*Going on with the reference mentioned a moment earlier.*]

"As for Jonas, he proved himself like charity: he bore all things, hoped all things, endured all things, did not behave himself unseemly, suffered long, and was kind." And the reference is to charity.

TEACHER. Who can place the quotation?

PUPIL [*doubtfully*]. Charity begins at home.

TEACHER [*indicating that the quotation is not properly placed*]. Tomorrow I shall ask where this dissertation on charity appears. Look it up and find out exact verse and book. [*Teacher's manner again indicated change to another phase of the lesson.*] Very well, what about the paragraphs of this essay,

taking them from the first and discussing the topic of each paragraph?

What would you say was the topic of the first paragraph?

PUPIL. I think a sort of introduction to the whole essay, and tells you that the couple were inspecting — [*pausing uncertainly*].

TEACHER. The what?

PUPIL. The house.

TEACHER. A better expression of the topic of that paragraph. Miss ——?

PUPIL. A sort of introduction to Jonas and Matilda, and where the story is going to be. [*Class nodded.*]

TEACHER. Yes. The next goes on how?

PUPIL. The second tells you how he happened to become acquainted with these young neighbors of his.

TEACHER. The next, the third?

PUPIL. Tells more about the birds.

TEACHER. Well, what?

PUPIL. More details.

TEACHER. Mere details in themselves are not significant. Details of what?

PUPIL. He explains how he saw all of this.

TEACHER. What heading would you give all this information?

PUPIL. Manner of observation.

TEACHER. A little better?

PUPIL. *Means* of observation.

TEACHER [*nodding approval*]. Now going on. This is the fourth, then.

PUPIL. Shows the character of the builders.

PUPIL [*disagreeing partially*]. Shows the character of Matilda.

TEACHER. How are you going to get that in your topic?

PUPIL. Characterization of Matilda and Jonas.

TEACHER. And the next, the fifth?

PUPIL. The incident of the home-building of Jonas and Matilda.

TEACHER. Further?

PUPIL. An incident showing Matilda's character.

TEACHER. Is that not rather general? Couldn't we get in that topic something that is more particular to this paragraph? Miss ——?

PUPIL [*decidedly*]. The foolishness of Matilda.

TEACHER. And the next.

PUPIL [*with amusement*]. The stubbornness of Matilda. She would not go back into the house even when the elderly female had come to persuade her.

TEACHER. Yes, Miss ——?

PUPIL. The return of the author.

TEACHER. Yes, we must remember that his observation was broken. The next, Miss ——?

PUPIL. Matilda still reigns as inspector-general.

TEACHER. But that is a sentence. We want a phrase for it. Instead of "Matilda still reigns ——"?

PUPIL. The characteristics of Matilda as a mother.

TEACHER. Of course, but that is not definitely connected with what she said.

PUPIL. Matilda's retained position.

TEACHER. I don't like "retained position."

PUPIL. Matilda's despotic reign.

TEACHER. But I want an idea of "still."

PUPIL. Matilda's continued reign. [*Class approved.*]

TEACHER. The next —?

PUPIL. The departure of the birds.

TEACHER. And this is the first time that we really have what?

PUPIL. The explanation of what the characters really are.

TEACHER. The next —?

PUPIL. Comment on the characteristics of the story.

TEACHER [*not satisfied*]. Does that give us much idea of the paragraph?

PUPIL. The underlying theme, but not the topic.

PUPIL. He tries to explain to himself how Matilda gained this despotic way of hers.

TEACHER. No, we want it in a phrase.

PUPIL. Explanation of Matilda's characteristics.

PUPIL. The source of Matilda's knowledge for this despotic reign.

PUPIL. The source of Matilda's despotism.

TEACHER. But what else?

PUPIL. Matilda's ideas and knowledge of woman's rights. [*Smiles from class.*]

TEACHER [*indicating change of topic by her inflection*]. What did you like best?
Or did you like it?

PUPIL. I liked it immensely, because, although I did not know that they were birds until the end, I compared their life with a really human life, and I found Matilda compares very greatly with a woman.

TEACHER. Miss ——?

PUPIL [*with half-embarrassed laughter*]. Well, it was awfully amusing, because you can compare it with some people you know.

TEACHER. In what way?

PUPIL. Well, Jonas, for instance. I can apply to him what I heard a man say, and that was that they can get along in family quarrels.

PUPIL [*eagerly*]. I think the addition of the mother-in-law adds a lot to it.

TEACHER. That was not through what was definitely said, but through what you thought.

PUPIL [*a little puzzled*]. I had a hard time picturing these birds, because it always seems to me that birds are happy; so it was difficult to imagine Jonas despairing.

TEACHER. To whom was it not difficult? Who has seen a meek bird?

PUPIL. Well, I have seen lots of birds sitting still for a long time who looked meek enough.

PUPIL. Miss —— said she thought of birds as being very happy, but it is the purpose of this essay to show that birds are not always happy.

PUPIL. I think that would be the pathetic fallacy, because we cannot really tell whether a bird is happy or sad. Perhaps we could imagine that it was sad or happy. For instance, when birds are chirping and flying around, we think of them as happy.

PUPIL. I think a bird might be *meek* with a cat around.

TEACHER. A better word?

PUPIL. Frightened.

TEACHER. Better?

PUPIL. Terrified.

TEACHER. Miss ———, what did you like?

PUPIL. I was going to say that one of the things which I liked was the beginning, the first sentence, and the manner in which he introduces Jonas and Matilda. The novelty of saying they were English.

[*Bell. Reluctant departure.*]

STENOGRAPHIC REPORT OF RECITATION ON "THE GOLDEN TREASURY"

IN X CLASS FOR EXTENSIVE READING B SECTION

Throughout the lesson the teacher's very brief comments were kept from any degree of abruptness by the graciousness of her tone and her presence. The pupils were so well accustomed to expressing their own views and exchanging opinions that participation was full and free without much talking on the teacher's part. A glance at the stenographic report will show in how large a number of instances the pupils' comments reached the length of short paragraphs.

MARY P. EATON

TEACHER. For tomorrow read on in "The Golden Treasury" at least as far as Wordsworth's poem "Written in Early Spring," page 330. Give special attention to Keats' "Ode to Autumn." In your reading keep in mind the things listed in your notebooks which you are to look for in the poems: — (1) Lyric quality. (2) Emotion expressed by the poet. (3) Emotion awakened in the reader. (4) Picturesque or suggestive words or phrases. (5) Poetic thoughts or ideas vividly expressed. (6) The appeal to your personal experience.

TEACHER. "Upon Westminster Bridge," poem 291.

PUPIL [*beginning formally, rather staidly*]. This is a sonnet. It is a sonnet because the rhyme scheme in the first two stanzas is *a, b, b, a*; in the second two, *c, d, c; d, c, d*, fourteen lines in all. The first two stanzas tell about the city. [*Yielding to her imagination*] You can imagine Wordsworth standing far away, looking upon the city. He sees the towers, domes, theaters, and temples. Poets usually talk about the woods, but he talks about the city and the beauty of the morning that it "doth like a garment wear." In the next two stanzas, he concludes by comparing the city with nature and then he tells us

". . . the very houses seem asleep;
And all that mighty heart is lying still!"

and [*giving the numbers impressively*] you can imagine all the hundreds of thousands of persons asleep in the city.

PUPIL. In this poem, most people regard the city that he is describing as ordinary and commonplace, and he asks us to see some beauty in it. It is very stately.

TEACHER. The next poem, 292, by Keats.

PUPIL. The next poem gives a very lovely idea, a beautiful idea, rather out of the common.

"To one who has been long in city pent,
'Tis very sweet to look into the fair
And open face of heaven, — to breathe a prayer
Full in the smile of the blue firmament."

PUPIL. This is a sonnet by Keats. He appreciates being able to go out into the country and give thanks and prayer to God, but when he comes back to the city

"He mourns that day so soon has glided by:
E'en like the passage of an angel's tear
That falls through the clear ether silently."

PUPIL. The two poems are something alike in that they both speak about the city and how one may live in the city and can still find much rest in the country and how he, the poet, feels toward the country.

PUPIL [*disagreeing*]. In the first poem, the poet seems to find a rest in the city alone; in the second poem the poet tells us at least we can get it by spending a long day in the country.

PUPIL [*thoughtfully, timidly suggestive but sincere*]. It seems to me that Wordsworth finds beauty in things that we regard as commonplace, like the other poem about the country, and this poem about the city. It is very beautiful the way he makes us look upon the city as he describes it.

TEACHER. Does anyone like *Ozymandias of Egypt*, 293?

PUPIL [*with earnestness. Puzzled and looking for help*]. I do, but I don't understand it very well. What I got out of it was that a traveler was traveling in the Sahara Desert and he sees "Two vast and trunkless legs of stone," and I think that this is a statue. I think he means that the sculptor has carved the trunkless legs of stone and the "shatter'd visage" lying near them on the stand. I don't understand what meaning the quotation on the pedestal of the statue has,

"My name is Ozymandias, king of kings:
Look on my works, ye Mighty, and despair!"

and these words,

"Round the decay
Of that colossal wreck, boundless and bare,
The lone and level sands stretch far away."

TEACHER. Who can answer her question?

PUPIL. I think he is trying to give a description of this statue just as it seemed to him and he is explaining that there is nothing around the statue but just 'the level sand.

PUPIL [*with comprehension of Ozymandias' haughty pride*]. From these two lines,

"My name is Ozymandias, king of kings:
Look on my works, ye Mighty, and despair!"

This shows that as great as Ozymandias was and as great as he considered himself, even he has been brought down so that nothing remains — only the two trunkless legs of stone.

PUPIL. There was a king who lived a long time ago and his name was Ozymandias, and this was his statue, and even time had brought him down and everything down.

PUPIL [*with questioning inflection and some hesitation*]. I think this is a sonnet, but it hasn't the regular rhyme scheme and the form is different, too.

PUPIL. It is an irregular sonnet.

PUPIL. In this line you can see the whole character of the man,

"whose frown
And wrinkled lip and sneer of cold command."

This tells what kind of a man the king was.

TEACHER. Does that clear up your difficulty, Clara?

PUPIL. Yes.

TEACHER. Returning to Wordsworth, what was the purpose of the poet in writing the poem of "The Reaper," 298?

PUPIL [*speaking rapidly and enthusiastically, quoting from memory or reading without delay or interruption of her flow of thought*]. I think he is using nature as a background to describe this beautiful girl in the field, and he is talking about seeing her sing in the field,

"Yon solitary Highland Lass!
Reaping and singing by herself."

Then he goes on to say how beautiful she is and that she is reaping and singing by herself. He says that a nightingale never did sing as beautifully as she, and a cuckoo bird's voice isn't as thrilling as hers. He doesn't know what she is singing. He asks,

"Will no one tell me what she sings?"

and goes on,

"Perhaps the plaintive numbers flow
For old, unhappy, far-off things,
And battles long ago."

He means perhaps she is singing of things long ago and of battles long ago.

"Or is it some more humble lay,
Familiar matter of today?
Some natural sorrow, loss, or pain,
That has been, and may be again!"

Whatever the maiden is singing about, she keeps on with her work. He listens motionlessly,

"And, as I mounted up the hill,
The music in my heart I bore
Long after it was heard no more."

He hears the music in his ears long after he goes.

PUPIL [*emphasizing the thought*]. He heard the singing until long afterward.

PUPIL. He wondered how a maid could sing so and keep on with her work, while he was away up in the world and had a song in his heart, too. [*Speculatively*] If she weren't happy she wouldn't be singing, and he thinks that happiness is imbedded in the singing of the poets.

PUPIL. "The Cotter's Saturday Night" is like this. Unless you are happy at your work you cannot be peaceful. These peasants that work on the soil are good-natured, — more so than other people. [*Amusement on the part of some, evident disagreement from others.*]

PUPIL [*emphatically, somewhat reprovngly*]. I don't see how she gets that out of the poem. It may be that is her own imagination. I imagine that he is used to seeing people doing their work as a matter of course and when he sees this one singing he is surprised.

PUPIL. I think Wordsworth has found his real work, and he gets a rapturous feeling in him and will always remember, as in the last lines, "the song." It will never escape his mind.

TEACHER. Have you read any other poem by Wordsworth where he wants to remember something?

PUPIL. "To the Highland Girl of Inversneyde."

TEACHER. Yes.

PUPIL [*with skillful turning of pages*]. He says he hates leaving her but will always remember the background of nature.

"Nor am I loth, though pleased at heart,
Sweet Highland Girl! from thee to part;
For I, methinks, till I grow old
As fair before me shall behold
As I do now, the cabin small,
The lake, the bay, the waterfall;
And Thee, the Spirit of them all!"

PUPIL. "The Daffodils."

TEACHER. Where?

PUPIL. The last stanza:

"For oft, when on my couch I lie
In vacant or in pensive mood,
They flash upon that inward eye
Which is the bliss of solitude;
And then my heart with pleasure fills,
And dances with the daffodils."

PUPIL. In the two previous poems, "To the Highland Girl of Inversneyde" and "The Reaper," he talks of two beautiful persons he has seen. In "The Daffodils" he talks of a beautiful scene that gives him the same pleasurable impression to carry throughout one's life.

PUPIL [*eager to get in her poem*]. Also "To the Daisy," 302. He wants to remember these daisies that he saw.

"Sweet Flower! for by that name at last
When all my reveries are past
I call thee, and to that cleave fast,
Sweet silent Creature!"

That breath'st with me in sun and air,
Do thou, as thou art wont, repair
My heart with gladness, and a share
Of thy meek nature!"

This is the same feeling as in the other poems.

[Throughout the period, but especially at certain points in the discussion, the pupils turned with surprising readiness to passages that were recalled to them. By no means all of the pupils with fingers in the pages as markers could be allowed to read.]

PUPIL. "To the Cuckoo," also. There is also something he wants to remember forever.

"And I can listen to thee yet;
Can lie upon the plain
And listen, till I do beget
That golden time again."

He wants to remember the cuckoo who had the power of bringing him hope.

TEACHER [trying to steer the discussion along new lines]. Is there anything else

"The Cuckoo" means to Wordsworth?

PUPIL. The coming of spring.

PUPIL. That is just what I was going to say, the coming of spring. It seems a mystery to him.

TEACHER. In what way?

PUPIL.

"Thrice welcome, darling of the Spring!
Even yet thou art to me
No bird, but an invisible thing,
A voice, a mystery;

"The same whom in my school-boy days
I listen'd to; that Cry
Which made me look a thousand ways
In bush, and tree, and sky."

He wanted to find the cuckoo and he hunted around in trees and bushes and never found it.

PUPIL. I think the cuckoo is meant to symbolize something very high that he always meant to try for. [Assent from the former speaker.]

TEACHER. So it is not only the bird he is trying to find?

PUPIL. No, the spring, and his hope.

TEACHER. You have two poems about the skylark, by different poets: "To a Skylark," 287, by Shelley, and "To the Skylark," 286, by Wordsworth.

PUPIL. The poem "To a Skylark" by Shelley. I rather liked this better, because although he doesn't describe the skylark as a whole, while he is talking about the skylark you can get a very nice description of it, "higher still and higher." [Enjoying the sense of flying] You can get the idea that the skylark is a bird that is flying very high and that while it flies it keeps on singing. He dwells mostly upon the flying and the singing.

TEACHER. Give us the pictures he paints in his description of the skylark, its song and its flight.

PUPIL [*All these stanzas were read with keen appreciation of the wording, the music, and the imagery*].

"Higher still and higher
From the earth thou springest,
Like a cloud of fire,
The blue deep thou wingest,
And singing still dost soar, and soaring ever singest."

TEACHER. Another?

PUPIL.

"Keen as are the arrows
Of that silver sphere,
Whose intense lamp narrows
In the white dawn clear
Until we hardly see, we feel that it is there."

PUPIL. "Keen as are the arrows" — what does he mean?

PUPIL. That when the morning star appears, the bird is still flying [*with a gesture*] so high you can't see it.

PUPIL.

"Like a rose embower'd
In its own green leaves,
By warm winds deflower'd,
Till the scent it gives
Makes faint with too much sweet these heavy-wingéd thieves."

PUPIL. And

"Like a high-born maiden
In a palace tower,
Soothing her love-laden
Soul in secret hour
With music sweet as love, which overflows her bower."

[*With good discrimination*] These seem not to agree with the other poem before, that by Wordsworth, since he sings of a love more divine, the love of God.

"Leave to the nightingale her shady wood;
A privacy of glorious light is thine,
Whence thou dost pour upon the world a flood
Of harmony, with instinct more divine."

Wordsworth seems to think that the love of God is more important than anything else and that the love of things that appeal to the senses is not, — by this stanza. The poems seem to contradict.

TEACHER. Yes, this shows us the different attitudes of the poets.

PUPIL [*agreeing and continuing*]. In this poem Shelley is talking more about the flight of fancy and the song the flight of the skylark arouses in him, whereas the other talks of the skylark himself. Most of the stanzas here are just a peaceful feeling he has when he sees the skylark, but there is also a feeling of the limitations of the human body.

“Waking or asleep
Thou of death must deem
Things more true and deep
Than we mortals dream,
Or how could thy notes flow in such a crystal stream?”

PUPIL. There are two ways, I think, in which Wordsworth shows the real bird. Wordsworth when he writes about the skylark seems to have some little part of the earth's care on his shoulder, while Shelley forgets the earth, and is up in heaven all through the poem, just flies and flutters around, [*smiles at the wording*] while Wordsworth asks, “Dost thou despise the earth where cares abound?” He seems sorry for us; [*half whimsically*] he is a little bit of a reformer, I think.

PUPIL [*manner consistent with her emphatic wording*]. Shelley drank so deeply of the exotic beauty of his very lines that the draught intoxicated him and let his emotions joyfully soar “Higher still and higher Like a cloud of fire,” even as the skylark.

PUPIL [*with practical air — in sharp contrast with the last pupil's ecstasy*]. In Shelley's poem, I don't understand the second line, “Bird, thou never wert.”

PUPIL. I think in its passing of most birds, he seems something supernatural, far above the general level of the bird.

PUPIL [*agreeing, but explaining further*]. It means he thinks that it is just a spirit that flies around and gives him pleasure.

PUPIL [*glad to make her point*]. In the poem by Wordsworth a heavier speech and heavier thought is conveyed, while Shelley shows lightness of thought and spirit.

TEACHER. What do you mean by heaviness of speech and lightness of spirit?

PUPIL.

“Hail to thee, blithe Spirit!
Bird thou never wert
That from heaven, or near it,
Pourest thy full heart
In profuse strains of unpremeditated art.”

Shelley is light and musical in the many words he chooses and the way he has the stanzas arranged.

TEACHER. In what way are the stanzas arranged?

PUPIL. In irregular lines. All of his lines are irregular, and the poem as a whole seems to be irregular. In the first, “Hail to thee, blithe Spirit!” That is so beautiful and light, and you could very easily set it to music!

PUPIL [*recognizing a difference, but not quite able to make it clear*]. In the poem “To a Skylark” you feel that when Shelley wrote this he did not think about the form, whereas when Wordsworth wrote his he thought about the rhyme. I don't mean that either, but that he was more serious.

TEACHER. Shelley's pours forth his heart, “In profuse strains of unpremeditated art”? Do you feel that?

PUPIL. Yes [*meaning, “That is what I wanted to say”*].

PUPIL. I think Wordsworth's poem is rather complicated because in the second stanza,

" — 'Twixt thee and thine a never-failing bond —
Thrills not the less the bosom of the plain;
Yet might'st thou seem, proud privilege! to sing
All independent of the leafy Spring."

it is rather difficult to get the thought of it.

TEACHER. What is this "never-failing bond"? Is that your difficulty?

PUPIL. Yes.

TEACHER. What is it?

PUPIL [*in doubt*]. His singing? [*Class nodded approval.*]

PUPIL. It seems to me that Shelley listens so much to this bird that he says,

"Teach me half the gladness
That thy brain must know,
Such harmonious madness
From my lips would flow,
The world should listen then, as I am listening now."

TEACHER. "Teach me half the gladness," — is there another poem like this?

PUPIL. "Israfel," by Poe.

TEACHER. In what are they alike?

PUPIL. Because if the poets were where the angel and the bird were, they would have more emotional power and better ideas because they had better experiences on earth.

TEACHER. In the poem on the skylark by Wordsworth, what lines would you say give you the keynote?

PUPIL. The last two,

"Type of the wise, who soar, but never roam —
True to the kindred points of Heaven and Home."

PUPIL [*with an air of summarizing*]. I think these two poems bring out the nature of the birds very well. In all the poems by Wordsworth you find, though he is happy to say it, he never takes it in a gay note or mood or goes to the direct opposite. If he is sad, he takes a melancholy view; if happy, he takes a divine view, goes to Heaven; whereas in Shelley there is a human view of everything.

TEACHER. In the poem of "The Green Linnet," 288, Wordsworth's, what do you find?

PUPIL [*enthusiastically*]. There is much color in it. You can just see the birds, flowers, and butterflies, all different colors.

"Thou, Linnet! in thy green array
Presiding Spirit here today
Dost lead the revels of the May;
And this is thy dominion."

In this poem you have the feeling of the birds, and not the feeling of the cares of the earth, except that it is very, very faint.

PUPIL. You can hardly sense it. Then, the last stanza, — I think Wordsworth wants to remember the bird and he says,

"My dazzled sight he oft deceives —
A brother of the dancing leaves;
Then flits, and from the cottage-eaves
Pours forth his song in gushes;
As if by that exulting strain
He mock'd and treated with disdain
The voiceless Form he chose to feign,
While fluttering in the bushes."

[*With evident pleasure*] I don't think Wordsworth analyzes this bird just for the moment. He doesn't take the linnet as an example of anything; he is just a happy-go-lucky fellow, and for that moment he admires him, but I don't think he would study him as he studies the skylark.

PUPIL. In the other poems of Wordsworth there is a moral.

TEACHER. Which do you prefer, moral or no moral?

PUPIL. It would seem, Wordsworth is much better in giving morals.

TEACHER. "Ode to a Nightingale," Keats, 290.

PUPIL [*eager to talk*]. Keats shows that he loves the darkness and the night and can then hear the Nightingale with its sweet voice, and he says,

"Away! away! for I will fly to thee,
Not charioted by Bacchus and his pards,
But on the viewless wings of Poesy,
.
.
.
Already with thee! tender is the night,
And haply the Queen-Moon is on her throne,
Cluster'd round by all her starry Fays;
But here there is no light,
Save what from heaven is with the breezes blown
Through verdurous glooms and winding mossy ways."

He shows that it is dark and he likes it that way because it is quiet. He likes solitude.

PUPIL. In this poem, as in Shelley's "To a Skylark," he talks more about the mood that he connects with the nightingale than of the nightingale itself.

PUPIL [*zestfully*]. "Thou wast not born for death, immortal Bird!" gives you the thought that he feels the nightingale is supreme and that he has a supreme feeling for the nightingale. Then when he gets down to the end he goes back to his own sense which is human, and he cuts it short because he doesn't want to explain the picture of the nightingale, and so just ends the poem abruptly,

"Was it a vision, or a waking dream?
Fled is that music: — Do I wake or sleep?"

PUPIL [*reading, with keen enjoyment of the lines*].

"Perhaps the self-same song that found a path
Through the sad heart of Ruth, when, sick for home,
She stood in tears amid the alien corn;
The same that oft-times hath
Charm'd magic casements, opening on the foam
Of perilous seas, in faery lands forlorn."

I think in these lines he pays much tribute to the bird, that it was not born to die, as he says elsewhere "Thou wast not born for death," and that the nightingale is an immortal bird. None of the other authors have done that so far.

PUPIL [*with musical intonation*]. I think he enjoys the music of this bird, and he is wondering whether he can believe his ears or not. He speaks of how the music of this bird goes over the streams and hills and fields and now he is wondering whether this music, which all of a sudden dies out, has been a dream or not.

PUPIL [*corroborating*]. It gives me the impression he was dreaming all the time, and that he has just awakened. The last stanza seems that he has just dreamed the song of the bird, "Do I wake or sleep?"

TEACHER. What does Keats give you in the first stanza?

PUPIL. He is just telling how sad he is and how he likes the nightingale.

TEACHER. Does he like the nightingale for its song? How many words does he use to describe the song of the nightingale unrelated to other things?

PUPIL [*after a brief search*]. I can't find any.

PUPIL. I think it is not the song itself but the thoughts the song brings to him, dulling his senses and making him dreamy. He just mentions little things.

TEACHER. What things?

PUPIL. "O, for a draught of vintage!"

PUPIL [*showing by her reading that she had caught Keats' feeling*].

"Fade far away, dissolve, and quite forget
What thou among the leaves hast never known,
The weariness, the fever, and the fret
Here, where men sit and hear each other groan."

At the end he sort of wakes up to the fact that he is human after all. He can't think of these things, but must get back to the commonplace things of life.

PUPIL [*clearly speaking from her own experience*]. I think the music of the nightingale was so beautiful that it hurt. Some things are so beautiful that they really hurt us.

PUPIL [*relishing the distinction*]. Shelley is so different, that he just soars with the bird up and up, "higher, ever higher," but Keats when he heard this beautiful music found that it hurt him. At the very first he says,

"My heart aches, and a drowsy numbness pains
My sense, as though of hemlock I had drunk,"

and then he has these sad weird thoughts.

PUPIL [*with dreary finality*]. Keats says:

"Forlorn! the very word is like a bell
To toll me back from thee to my sole self!
Adieu! the fancy cannot cheat so well
As she is fabled to do, deceiving elf."

When he finishes the poem he is brought back to himself, but doesn't want to be brought back.

PUPIL. Keats explains that it seems that the nightingale's song is so beautiful that he imagines the nightingale is telling him something about the here-after. He says that he can't see the flowers, "Nor what soft incense hangs upon the boughs."

TEACHER. What is appealed to in that stanza?

PUPIL. The senses. Smell.

TEACHER. Can you give us the things you smell as you read that stanza?

PUPIL [*enumerating and quoting without reference to the book*]. Hawthorn, eglantine, violets, the musk rose, and he is lost in the flowers and the sense of smell, and this takes us back to the first line,

"My heart aches, and a drowsy numbness pains
My sense, as though of hemlock I had drunk,"

having a very beautiful effect upon him.

PUPIL. I think the odors of the flowers are all blended into one, none is distinct, all give a beautiful smell. And he breathes them all together so that he seems to be drunk with the beautiful odors of the flowers.

TEACHER. Does he appeal only to the sense of smell?

PUPIL [*with very brief pauses as she looked through the stanzas*]. Taste. He talks lots about the vintage and Bacchus, god of wine, — and sight —

"I cannot see what flowers are at my feet,
Nor what soft incense hangs upon the boughs,"

and then he refers to the sense of hearing, "Darkling, I listen." He appeals to all the senses, in fact.

TEACHER. Where does he make you feel the darkness?

[*All pupils quoting or reading eagerly, glad to be chosen from many volunteers.*]

PUPIL. "I cannot see what flowers at my feet," and "Tender is the night."

PUPIL.

"And haply the Queen-Moon is on her throne,
Cluster'd round by all her starry Fays."

PUPIL.

"But here there is no light
Save what from heaven is with the breezes blown
Through verdurous glooms and winding mossy ways."

PUPIL. In the first stanza, "shadows numberless."

TEACHER. Does he make you feel movement here in the midst of darkness?

PUPIL. There is no light there but what the breezes bring. I think it is explained here.

"Already . . . tender is the night," and in the last two lines of that stanza
"no light,

Save what from heaven is with the breezes blown
Through verdurous glooms and winding mossy ways."

TEACHER. Would you like to read a line that sums up what this poem may do for you?

PUPIL [*reading with keen appreciation*]. I think —

“Through the sad heart of Ruth, when, sick for home,
She stood in tears amid the alien corn.
The same that oft-times hath
Charm’d magic casements, opening on the foam
Of perilous seas, in faery lands forlorn.”

That is taken from the Bible, and you know how sad she was, and he feels that there was no sorrow as great as hers.

TEACHER. Have you another line?

[*Lines read or quoted in quick succession, each pupil evidently fearing that the bell would ring before she was reached.*]

PUPIL.

“Was it a vision, or a waking dream?
Fled is that music: — Do I wake or sleep?”

PUPIL.

“The voice I hear this passing night was heard
In ancient days by emperor and clown.”

PUPIL. More than ever he would like to die:

“While thou art pouring forth thy soul abroad
In such an ecstasy!
Still wouldst thou sing, and I have ears in vain —
To thy high requiem become a sod.”

PUPIL.

“Forlorn! the very word is like a bell
To toll me back from thee to my sole self!”

These lines show that he wouldn’t mind if he were to die.

PUPIL.

“Charm’d magic casements, opening on the foam
Of perilous seas, in faery lands forlorn.”

[*Bell*]

STENOGRAPHIC REPORT OF RECITATION ON "THE GOLDEN TREASURY"

IN Y CLASS FOR INTENSIVE STUDY

B SECTION

TEACHER. For tomorrow study Keats' "Ode to Autumn," poem 303, page 308, from the following points of view: — (1) The form of the ode as here exemplified. (2) Rhythm, meter, and rhyme. (3) Figures of speech. (4) Choice of words. (5) Pictures the poet makes you see (to be given in your own words). (6) Mood or feeling of the poet. (7) The poem as typical of Keats. (8) Romanticism as shown in this ode.

"ODE TO A NIGHTINGALE"

TEACHER. What purpose did the poet have in writing this poem?

PUPIL. His purpose is to show the mood that was aroused by the song of the nightingale.

TEACHER. Point out the phrases in this first stanza by which Keats expresses moods and feelings.

PUPIL [*with lines all ready*]. He says in the first line, "My heart aches," and he says, "a numbness pains my sense," and it seems as though he had already drunk the hemlock.

PUPIL. By "Lethe-wards had sunk" he means that he is going south by a certain river.

PUPIL [*explaining*]. That river is the river of forgetfulness.

TEACHER. Other phrases that express emotion or feeling in that first stanza?

PUPIL [*with evident enjoyment of the line*]. "Being too happy in thine happiness."

PUPIL [*with rather slow monotonous intonation*]. Or, "Emptied some dull opiate to the drains."

TEACHER. What does that mean?

PUPIL. He seems drowsy.

PUPIL. That he had taken some drug.

PUPIL [*quick delivery*].

"Light-winged Dryad of the trees,
In some melodious plot of beechen green."

[*Hesitating*]. I am not sure, but I believe there is some feeling there.

TEACHER. What is the "Dryad of the trees"?

PUPIL. A fairy that lives in the tree.

TEACHER. A better word than fairy?

PUPIL [*eagerly*]. Wood nymph.

PUPIL. Wouldn't you call them elves?

TEACHER. Would you?

PUPIL [*decidedly*]. No. An elf is usually small. Keats does not indicate a size.

TEACHER. What is the difference between an elf and a dryad?

PUPIL. A dryad is a tall, stately, beautiful girl, while an elf is short and rather disfigured.

TEACHER. Always?

PUPIL [*indicating that she may be wrong*]. I always think of them that way.

TEACHER. Another distinction?

PUPIL. An elf is always associated with mischievousness or impishness.

TEACHER. A dryad is just a wood nymph. What is the Dryad of the trees according to the poet?

PUPIL. The nightingale.

TEACHER. Are there any other words or expressions in the stanza you would like to have explained?

PUPIL. "Beechen green."

PUPIL. It pertains to the beech tree.

PUPIL [*wishing a more definite picture*]. I don't know what beech tree means.

TEACHER. Does it matter?

PUPIL. Is it green? If so, that is why it is called beechen green.

TEACHER. What sort of feeling, then, has the poet put into this first stanza?

PUPIL. He feels as though he had drunk with the song of the bird.

TEACHER. Can you classify the feelings he has expressed here?

PUPIL. That he is just not himself.

PUPIL [*evidently sensing, though not quite able to express, the idea of too much happiness*]. I think in this stanza he feels both sad and happy. In the first line he says, "My heart aches." After that he says, "But being too happy in thine happiness." I should think that he is both sad and happy.

PUPIL [*missing the point*]. I think she is wrong about that. He is talking of the nightingale, and it is the nightingale that is happy.

TEACHER. Still you haven't sensed the question. What sort of feelings?

PUPIL [*giving the specific instead of the general*]. The sense of hearing, because he hears the nightingale.

PUPIL. Taste.

TEACHER. Where?

PUPIL. "As though of hemlock I had drunk."

TEACHER. Anything else?

PUPIL. Sight. "Beechen green and shadows numberless."

PUPIL [*generalizing*]. Mental and physical feelings.

PUPIL. Emotion.

TEACHER. What does the poet give you in the second stanza?

PUPIL. He is still expressing the emotions of hearing the nightingale sing, and he appeals to the sense of taste here, also. "That I might drink, and leave the world unseen." He appeals to the sight, also. "Tasting of Flora and the country green."

PUPIL [*with enjoyment*]. I think this is the joyful mood, because everything in the stanza is very joyful. "The Hippocrene," I think, is where the Muses

pour their wine and drink it, and the Provençal song is a song of joy sung in France, and

"Tasting of Flora and the country green,
Dance, and Provençal song, and sunburnt mirth!"

are all joyful. The first stanza has more the physical qualities. This has the imaginary quality.

PUPIL. I think it is a sort of mental feeling in this part. The first was the physical.

TEACHER. Description and phantasy aroused by the song of the bird. Are there any words that are particularly well chosen?

PUPIL. "Beaded bubbles." }
PUPIL. "Deep-delved earth." } [*In quick succession.*]
PUPIL. "Sunburnt mirth." }

TEACHER. What could "sunburnt mirth" be?

PUPIL. Always happiness.

TEACHER. What figure of speech would you call it?

PUPIL. Metonymy.

TEACHER. What is metonymy?

PUPIL [*vaguely*]. I think it is substituting another word for another phrase.

TEACHER. Not very clear, is it? What is metonymy?

PUPIL. When you substitute the whole thing for just a part of a thing.

TEACHER. Haven't you twisted it around?

PUPIL [*sure that her illustration is right*]. When you say the kettle boils, you mean the water is boiling.

TEACHER. Why, then, would you say this is metonymy? Any one?

PUPIL. Is mirth personified here?

PUPIL. No.

TEACHER. How do you know it isn't? What would the poet have done if he meant it as a personification?

PUPIL. He would have capitalized it.

TEACHER. The mirth, then, is not a person?

PUPIL. No.

TEACHER. What is the ordinary means of expressing mirth?

PUPIL. Through laughter.

TEACHER. Laughter belongs to what?

PUPIL. Animals. [*General amusement.*]

PUPIL. Human beings.

TEACHER. What is done here, then?

PUPIL. An adjective that belongs to people is used for mirth.

TEACHER. Why is it metonymy?

PUPIL [*happy in having caught the idea*]. Because sunburnt is for people who are joyful. The adjective is supplied that usually signifies people for their joy, mirth, and laughter.

TEACHER. Are there other cases of metonymy in this paragraph?

PUPIL. "Blushful Hippocrene."

TEACHER. Why?

PUPIL [*with a smile*]. Hippocrene couldn't blush very well.

PUPIL [*liking her picture*]. Because Hippocrene is a fountain, probably with the sun playing on it.

PUPIL. He drinks wine and is like the Hippocrene in color.

TEACHER. Are there other expressions you like?

PUPIL. Isn't this a figure of speech, "A beaker full of the warm South"?

TEACHER. Why?

PUPIL. Because a beaker usually contains water. [*A few knowing pupils showed their amusement.*]

TEACHER. What does the poet mean?

PUPIL. That he would drink the pleasure that comes from the South.

TEACHER. Besides details that appeal to taste, hearing, and sight, are there lines that express emotion in that stanza?

PUPIL [*quietly, lingeringly*].

"That I might drink, and leave the world unseen,
And with thee fade away into the forest dim."

TEACHER. Anything else? Any other expression you think needs a comment?

PUPIL [*intensely*]. "O, for a draught of vintage!"

TEACHER. Right. Any other detail?

PUPIL. Alliteration. "Beaded bubbles."

TEACHER. What does "Tasting of Flora and the country green" mean?

PUPIL. Flora is the goddess of spring and flowers, and you could taste the flowers through smell. [*Smiles at the confusion of senses.*]

TEACHER. Hear through smell? [*More smiles.*] What is to taste "of Flora and the country green"?

PUPIL. I should think through the dew.

PUPIL. I should think, to see it.

TEACHER. What is to taste "of Flora and the country green"?

PUPIL. Take a draught of vintage.

TEACHER. Provençal was mispronounced a moment ago, but you have the idea. What is it, Beatrice?

PUPIL. A song of joy in southern France.

TEACHER. In the third stanza, what new element does the poet introduce to heighten the effect produced by the song of the nightingale?

PUPIL. An effect of dullness and making things sad and unhealthy.

PUPIL [*quickly and emphatically*]. I don't get that impression. The impression I got was that he was tired of being on this earth. He wanted to go away with the bird, — tired of "the fever and the fret," and hearing men groan.

PUPIL [*confirming the last*]. A contrast between the life of men and the life of the nightingale, showing his preference for the life of the nightingale.

TEACHER. You have a new element here, then, the contrast between the life of men and that of the bird? What words point to that contrast?

PUPIL.

"Where Beauty cannot keep her lustrous eyes,
Or new Love pine at them beyond tomorrow."

He tells the bird to go away and that he would like to go away with the bird, and that he is sick of the earth and cannot find happiness where "youth grows pale."

PUPIL [*explaining*]. The nightingale doesn't know illness or fever or fret, while the human person does.

TEACHER. What are the words of sorrow in which he describes the contrast between men and the bird?

PUPIL. The first three lines.

TEACHER. What particular words?

PUPIL.

"What thou among the leaves hast never known,
The weariness, the fever, and the fret."

TEACHER. Point out these words more definitely.

PUPIL.

"Fade far away . . . and . . . forget
The weariness, the fever, and the fret."

TEACHER. What have those words in common?

PUPIL. F's and r's, "fever," "fret." It's alliteration.

TEACHER. What does it mean, "Where Beauty cannot keep her lustrous eyes"?

PUPIL. Age comes on, and beauty disappears.

TEACHER. What does "Or new Love pine at them beyond tomorrow" mean?

PUPIL. When people get old their eyes lose their luster and become dull, and persons do not fall in love with them.

TEACHER. Even the lover no longer sees beauty in them. That is to Keats one of the tragedies of life. Are there other poetic words, figures of speech, here?

PUPIL. "Leaden-eyed despairs."

TEACHER. What figure of speech?

PUPIL. Metonymy.

TEACHER. Other expressions?

PUPIL [*with suitable dreariness of tone*].

"Where palsy shakes a few, sad, last gray hairs,
Where youth grows pale, and spectre-thin, and dies."

TEACHER. What does the poet give you in the fourth stanza?

PUPIL. That he would like to go away with the nightingale.

TEACHER. How does his desire in this stanza differ from the desire expressed in the second stanza?

PUPIL. He takes a different view of life. In the other stanza, he takes the sad part, of disease and unhappiness, while in this he talks of light and happiness.

"Already with thee! tender is the night,
And haply the Queen-Moon is on her throne."

PUPIL. In the second stanza he sees joy in the South; in this stanza he sees joy in the sky, and happy things.

TEACHER. Right. What was the means of escape from life in the second stanza?

PUPIL. He just wants to fade away.

PUPIL. He would like to die.

TEACHER. Why "die"?

PUPIL. He wants to leave the world unseen. He wants to fade away in the forest, where no one will see him, but in the fourth stanza he wants to go by Bacchus and his leopards.

PUPIL [*correcting*]. In the fourth stanza he wants to go by means of writing, by thought, to happiness; whereas in the second stanza he wants just to die in the forest.

TEACHER. How do you get the idea of dying in the forest?

PUPIL. It says "fade away."

TEACHER. "Fade away" and "die" are not necessarily synonymous.

PUPIL. He wants to take this draught of vintage that will make him think of the forest, and drink it.

TEACHER. Here, instead of the draught of vintage, he desires another means. What are the words he uses to give his means of escape from life?

PUPIL [*emphasizing to bring out the contrast*].

"Away! away! for I will fly to thee,
Not charioted by Bacchus and his pards,
But on the *viewless wings of Poesy*."

TEACHER. How?

PUPIL [*repeating*]. "Not charioted by Bacchus and his pards."

TEACHER. What or who is Bacchus?

PUPIL. Bacchus is the god of wine, and he would not go by a draught of vintage, but by the "viewless wings of Poesy."

TEACHER. What is meant by the expression "Bacchus and his pards"? [*A brief pause.*] No one has a picture of what he means? What are pards?

PUPIL. Leopards.

PUPIL [*recalling the picture as she spoke*]. I think there is a picture in the museum, of Bacchus driving his leopards as though he were riding in a chariot with leopards instead of horses.

TEACHER. He would not, then, wish to mount the chariot of Bacchus, but to fly away with the nightingale on the "viewless wings of poesy"?

PUPIL. Yes.

TEACHER. What images have you in this stanza? What pictures?

PUPIL. "Starry Fays."

TEACHER. What are the Fays?

PUPIL. Stars.

PUPIL. "On the viewless wings of Poesy."

TEACHER. Is that a picture?

PUPIL [*with conviction*]. Yes. [*The class indicated disagreement.*]

PUPIL. "But here there is no light."

TEACHER. What do you feel when the poet says,

"Through verdurous glooms and winding mossy ways"?

PUPIL. Gloominess and darkness.

TEACHER. A sad gloom?

PUPIL [*enjoying her adjectives*]. No, a happy one — a dark, shady, green gloominess.

TEACHER. What do you feel when the poet says,

"Through verdurous glooms and winding mossy ways"?

PUPIL [*creating the details of her picture as she spoke*]. I feel the forest. A very peaceful description. Everything is quiet and there is no light, only the light of the heaven, the stars and the moon.

TEACHER. What do you feel?

PUPIL. I feel as though I would want to stay there, the same as he feels.

TEACHER. No one can feel "the breezes blown through verdurous glooms and winding mossy ways"?

PUPIL [*relishing both the forest itself and the refreshing breeze*]. I imagine that everything is just dark and gloomy, surrounded by a forest that is green, the winds blowing us to and fro, very fairy like.

TEACHER. What does the poet do in the next stanza? We have had movement, light, color. — What have we now?

PUPIL. I think it is dark in the next stanza. He can't see anything.

TEACHER. What sense *is* appealed to?

PUPIL. Sense of sight.

TEACHER. Where?

PUPIL.

"White hawthorn, and the pastoral eglantine;
Fast fading violets cover'd up in leaves."

TEACHER. How much of the white hawthorn do you see?

PUPIL. It is shrubby. There are little flowers.

TEACHER. What is the chief appeal in this stanza?

PUPIL [*with conviction*]. Smell.

TEACHER. Right. Try to distinguish the separate odors the poet gives here.

PUPIL. The grass, the thicket, the fruit trees, the hawthorn, the violets, the rose.

TEACHER. What kind of rose?

PUPIL. The musk rose.

TEACHER. What does it smell like?

PUPIL. Like wine.

TEACHER. Who can describe the fragrance of a musk rose? Would you like a good many in a vase near you?

PUPIL. No. It is too strong.

TEACHER [*correcting the adjective*]. Too rich, too heavy a perfume. Why is it suitable for the way in which the nightingale sings?

PUPIL. Because there are so many other flowers that one couldn't smell the musk rose entirely.

TEACHER. What is the effect that all these odors have upon you?

PUPIL. Like that of incense. Many people burn incense in their rooms. Here you have the perfumes of these many flowers making incense.

TEACHER. Are there any phrases which you like?

PUPIL [*quietly, peacefully*]. "What soft incense hangs upon the boughs."

PUPIL [*slowly, lingeringly*]. "The murmurous haunt of flies on summer eves."

TEACHER. Why does this appeal to you? You don't usually appreciate the buzzing of flies. Why does it appeal to you here? How does the author get the effect of quiet and harmony?

PUPIL [*emphasizing the onomatopœia*]. "The murmurous haunt of flies on summer eves" — the murmurous haunt.

TEACHER. What in these words particularly?

PUPIL. The "mur."

TEACHER. In the next stanza, what emotions have been aroused in the poet by the song of the nightingale?

PUPIL. He has always had a feeling to die. Now more than ever, he wants to die.

TEACHER. How does he describe death?

PUPIL. Easeful — "I have been half in love with easeful Death." It comes quickly. He wants something that comes over him suddenly and very quietly.

TEACHER. Other descriptions?

PUPIL [*stressing "enjoy," "rich," and "wants"*]. That he would enjoy dying. In the middle of the stanza he says,

"Now more than ever seems it rich to die,
To cease upon the midnight with no pain."

He wants to die.

PUPIL [*stressing "without pain"*]. He wants to die without pain.

PUPIL. He thinks that death would offer him relief.

TEACHER. What would be his regret if he should die?

PUPIL. He wouldn't be able to hear this song of the nightingale.

TEACHER. What does he call the song of the nightingale in this stanza?

PUPIL. The high requiem.

TEACHER. What is a high requiem?

PUPIL. A mass said for the repose of a soul at the time of death.

TEACHER. He thinks it would be too beautiful to miss. In the next stanza, the seventh, what contrast does the poet see between himself and the nightingale?

PUPIL. That the nightingale is not born for death, and human beings are.

TEACHER. What line?

PUPIL. The first, "Thou wast not born for death, immortal Bird!"

TEACHER. What reference is there in this stanza?

PUPIL. He refers to Ruth and her leaving home.

TEACHER. What is that story?

PUPIL [*sure in general, but doubtful of detail*]. Her mother took her into a strange land and her mother told her to return, but Ruth wished to stay, and Ruth said, "Where you go, I'll go."

PUPIL [*correcting*]. It wasn't Ruth's mother; it was her mother-in-law.

TEACHER. How do you explain the reference, "She stood in tears amid the alien corn?" Does anyone know the story?

PUPIL. She used to work for a very wealthy man who had these corn fields, and when her stepmother took her sister away she was crying for her.

TEACHER. Oh, no. Why was she in tears?

PUPIL [*with understanding*]. Because she was homesick.

TEACHER. What other expressions are there you like?

PUPIL [*with evident appreciation*].

"Charm'd magic casements, opening on the foam
Of perilous seas, in faery lands forlorn."

TEACHER. In the next stanza, how does the poet close the poem?

PUPIL. In an extremely quiet way.

TEACHER. How does he describe the bird?

PUPIL. "The very word is like a bell."

PUPIL. "Forlorn . . ."

"Adieu! the fancy cannot cheat so well
As she is famed to do, deceiving elf.
Adieu! adieu! thy plaintive anthem fades
Past the near meadows, over the still stream,
Up the hill-side; and now 'tis buried deep
In the next valley-glades."

TEACHER. The effect on the poet of the song of the nightingale?

PUPIL. He doesn't know whether it was really true or he was just dreaming.

TEACHER [*indicating by gesture and tone that the discussion is ended*]. What kind of poem is this?

PUPIL. An ode.

TEACHER. Why?

PUPIL. The poet has a definite idea in view and works toward the idea in every coming stanza:

TEACHER. What is the rhyme scheme?

PUPIL. It has *a, b, a, b, c, d, d, c, d, c*.

PUPIL [*correcting*]. No. It is *a, b, a, b, c, d, e, c, d, e*.

TEACHER. And that rhyme scheme is kept throughout?

PUPIL. Yes.

TEACHER. Any other qualities of the ode?

PUPIL. It appeals to the emotion; and, then, I think it is iambic pentameter.

TEACHER. If you did not know the author, in what period would you place this poem?

PUPIL. The romantic.

TEACHER. Explain why.

PUPIL. It is in simple, imaginative language, appeals to the senses, and is of nature.

PUPIL. It has imagination and figures of speech and poetic words.

PUPIL. It is representative of romanticism.

[*Bell*]

STENOGRAPHIC REPORTS

MODERN POETRY

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STENOGRAPHIC REPORT OF RECITATION ON MODERN POETRY

WITH X CLASS FOR EXTENSIVE READING A SECTION

TEACHER. Girls, I should like to start with what might in general be the characteristics of a group of poems on love and friendship. What might we expect to find?

PUPIL. Emotional feeling in regard to other people.

PUPIL. Expression of emotions directed toward another person.

TEACHER. What difficulties will immediately arise when you say something very intense, as you do in this kind of emotion, very personal, to another? If you were a poet?

PUPIL. Sentimentality.

PUPIL. Some poem might appeal to you personally, but it might not appeal to some one else as it does to you.

TEACHER. Another point in the discussion of the difficulty. Would it be easy to express yourself?

PUPIL. Not only not easy to express yourself, but it wouldn't be easy for you to pick apart the phrases, metaphors, et cetera.

TEACHER. I am speaking from a poet's standpoint rather than from the reader's point of view, difficulties for the poet.

PUPIL. Yes, it would not be easy to reveal his inmost thoughts to an audience.

TEACHER. It seems to me difficult to get the right thoughts and right words to express his thoughts and emotion. What is the emotion?

PUPIL. Love.

TEACHER. It is difficult to find just the words to express that emotion. Is there something else that we expect to find?

PUPIL. We expect emotion and the choice of words to express it.

TEACHER. But there is something else we might express. What other strain is there in other groups of poetry?

PUPIL. Nature.

TEACHER. In what way?

PUPIL. In order to express an innermost feeling he uses nature to express love or friendship.

TEACHER. In general we have one group of poems introducing nature. For what purpose? Expressing love?

PUPIL. Just for nature, the beauties of nature. Some use nature just for a background.

TEACHER. That might be true, but not within this group, for they are all using nature. For what purpose?

PUPIL. They use it to compare love with nature.

TEACHER. Yes, with things in nature.

PUPIL. Sometimes the writer loves and is loved.

TEACHER. Then in what two ways do you use nature? What two reflections does nature give?

PUPIL. Would it be in the springtime and the fall?

TEACHER. Yes.

PUPIL. If he was loved and his love is returned, it is compared to the springtime, — green and beautiful.

TEACHER. What is another word?

PUPIL. Young.

PUPIL. Everything is fresh.

PUPIL. Joyous.

TEACHER. That is the word — joyous or happy. If he loves and is not loved in return?

PUPIL. He compares it to the fall when the leaves are dead.

TEACHER. Do you think it is to the fall?

PUPIL [*imaginatively*]. I think it would be true more to the winter when everything is barren and cold. In autumn everything is beautiful, colored and red leaves, and that brings joy to you.

PUPIL [*protesting*]. I don't think I would compare it to winter because he loves, and that is not barren and cold, — neither one nor the other.

PUPIL [*very reasonably*]. I think it is just the way he feels. If he feels barren and cold, then winter; but if he feels his love is something, then it is not winter.

TEACHER. Then if we look at the lines of these poems we will get some of the things outstanding in them.

PUPIL. Page 254. [*Reading very good in spiritedness but not skillful in use of dialect.*]

BETWEEN TWO LOVES

I gotta lov' for Angela,
I lov' Carlotta, too.
I no can marry both o' dem,
So w'at I gona do?

O! Angela ees pretta girl,
She gotta hair so black, so curl,
An' teeth so white as anytheeng.
An' O! she gotta voice to seeng,
Dat mak' your hearta feel eet must
Jump up an' dance or eet weel bust.
An' alla time she seeng, her eyes
Dey smila like Italia's skies,
An' makin' flirtin' looks at you —
But dat ees all w'at she can do.

Carlotta ees no gotta song,
But she ees twice so big an' strong
As Angela, an' she no look

So beautiful — but she can cook.
 You oughta see her carry wood!
 I tal you w'at, eet do you good.
 When she ees be som'bod'y's wife
 She worka hard, you bat my life!
 She never gattin' tired, too —
 But dat ees all w'at she can do.

O! my! I weesh dat Angela
 Was strong for carry wood,
 Or else Carlotta gotta song
 An' looka pretta good.
 I gotta lov' for Angela,
 I lov' Carlotta, too.
 I no can marry both o' dem,
 So w'at I gona do?

T. A. Daly

TEACHER. One comment I'd like.

PUPIL. Isn't it Ángela?

TEACHER. How should she have known?

PUPIL. By the meter.

TEACHER. "I gotta a lov' for Ángela" — She would have to say it that way.

PUPIL [*warmly, ending rather regretfully*]. I like it because it is so human, what we all feel, seeing qualities we like in both, and if the two qualities could merge in one it would be all right, but that is impossible.

TEACHER. It is the unending quest, isn't it?

PUPIL. Page 259. [*Reading with gentle wistfulness.*]

I KNOW A QUIET VALE

I know a quiet vale where faint winds blow
 The silver poplar-branches all awry,
 And ne'er another sound comes drifting by
 Save where the stream's cool waters softly flow,
 Wild roses riot there and violets throw
 Their perfume recklessly, the while on high
 Great snowy clouds pillow the smiling sky
 And cast frail shadows on the grass below.

 All is the same, the summer stillness dreams
 In idleness across the sunny leas,
 Until for very drowsiness it seems
 The wind has gone to sleep within the trees —
 Yet we once laughed at what the years might bring,
 And now I am alone, remembering.

Thomas S. Jones, Jr.

TEACHER. Why do you like it?

PUPIL [*with enthusiasm*]. I liked it as soon as I read it because it is so beautiful, a very beautiful picture, just the sort of place I like.

TEACHER. Does it do one of the things we spoke of before?

PUPIL. Use nature?

TEACHER. Yes. In what way?

PUPIL. Comparison, I think.

PUPIL. I think it is fall.

TEACHER. You think it is fall? The fall of the year, you mean?

PUPIL. Yes.

PUPIL. I thought he used it as an expression of lost love or love unreturned.

PUPIL [*much interested*]. Lost love, isn't it? "And now I am alone, remembering."

I notice every one of his poems have that turn of remembering or something.

PUPIL. I have a poem, also by Thomas S. Jones, Jr.

TEACHER. One other comment?

PUPIL. I think she pronounced *awry* wrong.

TEACHER. How do you pronounce it?

PUPIL. Awry'.

TEACHER. What does *awry* mean?

PUPIL. All out of place.

PUPIL. Page 261. [*Read impressively, seriously.*]

I SHALL NOT BE AFRAID

I shall not be afraid any more,
Either by night or day;
What would it profit me to be afraid
With you away?

Now I am brave. In the dark night alone
All through the house I go,
Locking the doors and making windows fast
When sharp winds blow.

For there is only sorrow in my heart;
There is no room for fear,
But how I wish I were afraid again,
My dear, my dear!

Aline Kilmer

PUPIL [*with quick sympathy*]. Oh, I think that is beautiful, because Aline Kilmer's husband had just died and she wanted to express what she felt in his passing away.

TEACHER. Just what does it mean? "I shall not be afraid"? "But how I wish I were afraid again," — in your own words?

PUPIL. She has worried, frequently so, and she would rather be in that condition than have the sorrow and not unrest.

TEACHER. Something else?

PUPIL. I thought she had nothing else to be afraid for; now that he is gone she has nothing else to fear.

TEACHER. That is another way of saying what she just said.

PUPIL [*with quick understanding*]. I think she was afraid in the first place because she could depend on some one to console her fears, but now that he is away she knows she must depend upon herself.

TEACHER. Yes, I think that is the point.

PUPIL. Page 272. [Read with dainty appreciation.]

WEALTH

For Aline

From what old ballad or from what rich frame
Did you descend to glorify the earth?
Was it from Chaucer's singing-book you came?
Or did Watteau's small brushes give you birth?

Nothing more exquisite than that slim hand
Did Raffael or Leonardo trace,
Nor could the poets learn in Fairyland
To write the lyric wonder of your face.

I would possess a store of lovely things
But I am poor and so this may not be.
Yet God, who lifts the poor and humbles kings
Sent loveliness itself to dwell with me.

Joyce Kilmer

TEACHER. Please take the last couplet again.

PUPIL.

"Yet God, who lifts the poor and humbles kings
Sent loveliness itself to dwell with me."

TEACHER. *Humbles* is a verb. What does it mean, "humbles kings"?

PUPIL. Lowers them, brings them down.

TEACHER. It is particularly appropriate after the other? Why?

PUPIL. It shows how much she loves him, she thinks so much after his death,
and it shows that he thinks so much of her. [After a second's pause] He
gives her almost immortality, I suppose.

TEACHER. Does it say that in the poem?

PUPIL. No.

TEACHER. I am not sure it doesn't; it suggests it at any rate.

"From what old ballad or from what rich frame
Did you descend to glorify the earth?
Was it from Chaucer's singing-book you came?
Or did Watteau's small brushes give you birth?"

PUPIL [with insight]. Isn't it love that gives the feeling of immortality?

PUPIL [simply]. He writes this beautiful thing and knows that she will appreciate it and that it comes from his very heart.

PUPIL. Page 269. [Read with marked singing quality.]

SONG

How do I love you?
I do not know.
Only because of you
Gladly I go.

Only because of you
 Labour is sweet,
 And all the song of you
 Sings in my feet.
 Only the thought of you
 Trembles and lies
 Just where the world begins —
 Under my eyes.

Irene Rutherford McLeod

PUPIL. Well, if a person really loves another person, he is willing to work and do anything to make that person happy. If he thought he loved, then "Labour is sweet," he is willing then to work. It doesn't matter to him — [*hesitating — somewhat confused*]. Well, I am just trying to say that labor — [*pausing*] — that a mother will work for her child, she doesn't care how much she sacrifices, she does all in her power for that child, doesn't care how much she has to do as long as she has that child to love. This meant a sort of that protection.

TEACHER. Anything else?

PUPIL. I have one, but I would like to be excused from reading it because I have a cold and sore throat, but I like the poem, "My Soul is like a Garden-Close."

TEACHER. Page 268. [*Read quietly, softly.*]

MY SOUL IS LIKE A GARDEN-CLOSE

My soul is like a garden-close

Where marjoram and lilac grow,

Where soft the scent of long ago

Over the border lightly blows.

Where sometimes homing winds at play

Bear the faint fragrance of a rose —

My soul is like a garden-close

Because you chanced to pass my way.

Thomas S. Jones, Jr.

TEACHER. What did you like about that, Helen?

PUPIL [*earnestly*]. I like it because no other thing in nature is anywhere as appropriate for a simile of love as a garden. Then there is a beautiful description of a garden, "Where marjoram and lilac grow." You can just smell the sweetness and the flowers, and you associate those with his love, very strong and very sweet.

TEACHER. A particularly good expression, then, of love, isn't it? He symbolizes love in this way. How so?

PUPIL. Fragrance?

TEACHER. Anything else?

PUPIL. In the poem "I Know" by Elsa Barker, page 259, I think the rhythm and the words just seem to make it so smooth and calm, when she compares love with nature, how love told her all the wonder in life, really.

TEACHER. Yes, the secrets.

PUPIL. The secrets in life, just like when we are happy over something and walk through the streets and look at the trees and all, you just seem to know what the birds are doing and how everything becomes. It just seems to show that.

PUPIL [*daintily but seriously*]. It is like a key that unlocks a mysterious door that initiates you into all these wonders.

TEACHER. What is the key?

PUPIL. The key of love.

PUPIL [*with discernment*]. I like it because love is an elusive thing and all these things that love told her are things we really don't know and are quite as impossible to answer.

TEACHER. Yes. Another?

PUPIL. Page 256. [*Hesitating, rather shyly.*] Will you read it, please, Miss Cripps?

TEACHER [*read in a warm, rich voice well suited to the lines, "Dreamin' Town" by Paul Lawrence Dunbar*]. Why do you like it?

PUPIL [*a bit unsure in expression but sure of what she meant*]. In the first place it seems to me the poet is a singer. Well, it is also true to life. We always want to get away from a natural state of affairs, with our love particularly, and see the more beautiful things of life and be free to enjoy yourself and not have to work all the time.

TEACHER. Yes, something else?

PUPIL [*with enjoyment*]. The words — the dialect, I should say — is so appropriate, a soft touch it wouldn't have otherwise.

PUPIL. The name is appropriate.

TEACHER. Why?

PUPIL. He is talking about dreaming, and the dialect used suggests it.

TEACHER. And Mandy Lou is also a soft name?

PUPIL. Yes, very soft.

TEACHER. Very well. Something else? Another?

PUPIL. Page 257. [*Read with suitable little pauses which enhanced the effect of sketching.*]

FROM A CAR WINDOW

Pines, and a blur of lithe young grasses;
Gold in a pool, from the western glow;
Spread of wings where the last thrush passes —
And thoughts of you as the sun dips low.

Quiet lane, and an irised meadow. . . .
(*How many summers have died since then?*). . .
I wish you knew how the deep'ning shadow
Lies on the blue and green again!

Dusk, and the curve of field and hollow
Etched in gray when a star appears:
Sunset, . . . twilight, and dark to follow
And thoughts of you through a mist of tears.

Ruth Guthrie Harding

PUPIL. I like the picture very much and then it seemed — well, it seemed a little pathetic that somebody else couldn't share it, that some one this person loves is away and all these beautiful things are practically wasted without this other person to show them to. And the colors give it a feeling of loneliness.

TEACHER. For instance?

PUPIL [*appreciatively*]. "Quiet lane, and an irised meadow . . ." "deep'ning shadow," "Spread of wings where the last thrush passes," "Thoughts of you as the sun dips low," "Sunset, . . . twilight, and dark to follow."

TEACHER. You got away from color words, didn't you?

PUPIL. Yes. These words are those that suggest it.

PUPIL [*feelingly*]. "Etched in gray when a star appears" makes you think of the evening and it is so lonely.

TEACHER. Yes, we like life and happiness, and this suggests its absence.

PUPIL. Especially in autumn when everything is so gray.

PUPIL [*slowly*]. "And thoughts of you through a mist of tears."

TEACHER. Yes, that is particularly sad for the ending.

PUPIL. Page 262. [*Read rather lingeringly.*]

LILAC DUSK

What ghost of an old room comes, goes at will,
Shaped there before you to your tired sight?
Is it kind-ceilinged, drenched with yellow light,
A jug of flowering herbs upon the sill?
What part of me drifts thinly back to you,
Like scent of rainy grass blown to and fro?
A succory-colored gown praised long ago?
A turn of head? A wistful word or two?
This lilac dusk, when you unlock your door —
How sad a sound the little business makes —
All these and more! To a far loveliness grown,
Your town below seems like a jewelled shore,
The sky a lustrous sea that on it breaks.
An ache comes to the room. You are alone.

Lizette Woodworth Reese

PUPIL. Usually when you are unhappy you try to think of everything that is beautiful, and everything will annoy you and make you come back to the realities, and make you realize that you are lonely and unhappy.

TEACHER. What annoys the poet?

PUPIL. Thoughts of the lilac.

TEACHER [*doubtfully*]. That annoys the poet?

PUPIL. No, business.

TEACHER. Where did you get that thought?

PUPIL [*realizing that she has no defense*]. I couldn't say particularly, but [*with a shrug*] I guess I made my own meaning out of it.

TEACHER. Yes, because it seems a little outside the poem. What does the poem say? It is very beautiful, but just what does it say?

PUPIL. "What makes me think of you?" It might be that, I think, —
"What makes me think of you?"

TEACHER. Yes, possibly. "I am hurt by the thought of you." But directly
it says something a little more definitely.

PUPIL. I mean when he does think of this person he thinks of the beautiful
things, and when he thinks of the surroundings in which he saw that person
he realizes that he is alone.

TEACHER. Yes, but let us get it straight. The poet speaks from what place,
from what point of view? Where is she if she is not there?

PUPIL. She might be there.

TEACHER. Possibly. Now then, he asks of his love who still lives, "What do
you think of?" What of her does he think and also what of an old room
comes? Where does he think his love is?

PUPIL. He thinks of her in this lilac dusk, at a certain time of the day and in a
certain room.

TEACHER. Why do you say that?

PUPIL. Because she is associated with that room.

PUPIL. I think so — because that is the room in which he knew her.

TEACHER. Or shall we turn it about and identify the poet with it? The tone
rather suggests another thing; the woman is asking the man if he is not
thinking of her there — I wonder if you knew what a kind-ceilinged room
was. Why "kind-ceilinged room"?

PUPIL. Because a person would think of a low-ceilinged room with a hominess
to it.

TEACHER. What is a succory-colored gown?

PUPIL. Is it yellow?

TEACHER. It isn't yellow, no.

PUPIL. I should think it would be a reddish brown. I always think of the
sunset when I say that.

TEACHER [*smiling*]. I think that is just the character of those two words. It is a
very blue color. Another word for this is chicory. You have all heard of
chicory, haven't you?

PUPILS. Yes.

TEACHER. It is a very bright blue and that is how he thinks of her.

PUPIL. I think the color brings back memory.

TEACHER. Yes, every one has associations with color. I should like to have
some one read

LOVE PLANTED A ROSE

PUPIL. Love planted a rose,
The world turned sweet,
Where the wheat-field blows
Love planted a rose.
Up the mill-wheel's prose
Ran a music-beat.
Love planted a rose,
And the world turned sweet.

Katherine Lee Bates

TEACHER. Why do you suppose I wanted that read?

PUPIL. Because it is a very sweet thought.

TEACHER. Yes.

PUPIL. And — the poet uses nature to describe love. [*With a little shrug*]
I don't know how to express it.

TEACHER. Yes, Ruth?

PUPIL. I think that the rose is very beautiful, — that the rose was so beautiful
it made the love seem sweet.

TEACHER. Where was the rose planted?

PUPIL. In the wheat field.

TEACHER. What symbolically does that mean?

PUPIL. In a conspicuous place.

TEACHER. I wouldn't say conspicuous, but what is true of a wheat field?

PUPIL. Common.

TEACHER. Ordinary.

PUPIL. Planted for humans.

PUPIL. So ordinary, but love is there.

TEACHER. The next, "Love planted a rose." Then

"Up the mill-wheel's prose
Ran a music-beat."

Why?

PUPIL. Because love planted the rose.

TEACHER. Very well. Now why not other words? What does it mean —
"Ran a music-beat?"

PUPIL. It means that at first, the mill wheel was an idea of something plain
and ordinary, and prose the usual thing, while poetry is lovely and now
that love is there everything is beautiful.

PUPIL [*with a whimsical smile*]. Even the elevator shaft would be beautiful, if
you thought it was bringing some one to you.

PUPIL [*with rather eager imagination*]. He might think of a young boy in this
wheat field, and that the rhythm and sound the mill-wheel makes would
make a particular sound and meaning for the boy in the field.

TEACHER. Yes, you could make a whole poem of the story of the boy in the
field.

PUPIL [*catching the spirit, though a bit confusedly*]. It might be a window box in
the Bronx, with geraniums and other flowers in it, and that love planted
that rose in the box among the other flowers, someone with a love of beauty
may have planted it there.

TEACHER. Another poem?

PUPIL. Page 260. [*Read rapidly, as though the pupil were embarrassed.*]

THE INN

Friendship's an inn the roads of life afford.
— I'll speak to you in metaphor, my friend —
And there a tired man his way may wind,
And coming in, sit down beside the board,
Out of the dust and glare, and boldly send
[For drink and victuals; haply cross his knees

And in the cool dark parlour take his ease,
And gossip of his journey and its end.
That's friendship; there is neither right of place
Nor landlord duties, just the short hour's stay
From the sun and weariness between those kind
And quiet walls; and when the road's to face
Stony and long again, we take our way
Keeping that respite gratefully in mind.

John Presland

TEACHER. Yes?

PUPIL [*with an air of finality*]. I like it because the metaphor is so good. It seems just perfect.

PUPIL [*reading*]. "The tired man sits beside the board."

PUPIL. When you think of and speak to a friend you feel relief. When you speak to acquaintances, to people you don't know, who don't think just the way you think, you feel a little strange; but when you talk to friends you feel relief and don't have to say, "I hope you think so and so," or, "Don't get offended," you are really relieved.

TEACHER. Ethel should have read the poem slower. I couldn't hear her. Anything further?

PUPIL. Page 261. [*Read clearly, rather slowly.*]

LIGHTS

You used to love the shining light
From some old farmhouse in the night,
Set far and lone beyond the lane,
With all its eaves adrip with rain,
And weary winds that tossed the bare
Gaunt elms and maples watching there.

You used to wonder if some breath
Of life were passing; or if death,
The pale, pale horseman rode the wind
With all the eternal years behind;
Or if the miracle of birth
Had blessed once more the sad old earth.

Sometimes you'd hear in passing by
Insistent sounds of revelry;
The rhythm of feet, while high and thin,
The sobbing, laughing violin
Sang to young hearts that measure writ
To snare dear youth and prison it.

You loved those lights, you used to say,
So bright and lone and far away,
Because they were as beacons lit
To cheer some soul and comfort it;
Some heart whose misery bare and stark
Sought refuge wandering in the dark

And now I never see a light
In some lone window in the night
But that the old dear dream returns,
And hope awakes while memory yearns
And whispers that it yet may be
Your love may set a light for me!

Mary Lanier Magruder

TEACHER. Lanier' you pronounce the name, Mary Lanier Magruder. What thought do you get in this?

PUPIL. You get an old idea, light in the window. There is a story of a Christmas carol where the candle light was put in the window to symbolize happiness and good cheer on Christmas.

TEACHER. That was old?

PUPIL. Yes.

TEACHER. There is also the symbol of the light in the window guiding the Christ Child.

PUPIL [*enthusiastically*]. Light is a very beautiful thing. Every one likes it some way or other. It attracts everybody's attention, especially if it is candle light. [*After a slight pause*] I don't think electricity is so attractive.

TEACHER [*with a smile*]. What is the matter with electricity?

PUPIL [*feeling her way*]. I don't know, but it does seem to — like one poet said, "The Marathon of gleam," candles flickering; and it seems that electric light unless it is in the form of lightning, and electricity that way is pretty, but in a bulb, the way we see it, it is not. You see the dark clouds on a dark night. It doesn't have to be night, but you see that flash of lightning and it is pretty; but you don't like it in a bulb. [*Smiles from class.*]

TEACHER. No.

PUPIL [*understandingly*]. It is too common.

TEACHER. Yes. Yes?

PUPIL [*somewhat mystically*]. I like the way she suggested the different lights.

"Used to wonder if some breath of life were passing," makes you think of a candle just about to pass out; "Or if the miracle of birth," some one to be born. You see a light just starting to come up. There is something else; light is not just what you see.

PUPIL. You have a great many pictures intimately suggested by it.

TEACHER. Anything else?

PUPIL. Yes. This has nothing to do with the lesson. It is about the words "very nice," and I was waiting for some one to use them. I would like to read it. [*Class and teacher showed by their amusement that "very nice" was a phrase under ban.*]

TEACHER. Could we read it tomorrow?

PUPIL. Yes.

TEACHER. Then will you bring it tomorrow?

PUPIL. Yes.

PUPIL. [*Read with a lilt.*]

SONG

Love's on the highroad,
 Love's in the byroad —
 Love's on the meadow, and
 Love's in the mart!
 And down every byway
 Where I've taken my way
 I've met Love a-smiling — for
 Love's in my heart.

Dana Burnet

PUPIL. I think this is good because love [*hesitating*] — because it is beautiful,
 and love is within every one.

TEACHER. It is there within one's self?

PUPIL. Yes.

TEACHER. And do you see how it lilts?

And down every byway
 Where I've taken my way
 I've met Love a-smiling — for
 Love's in my heart.

“Love's in the mart!” “Mart”?

PUPIL. Yes, market place.

TEACHER. What characterizes market places generally?

PUPIL. Crowds, streets, and noise.

TEACHER. I would like to read on page 267

ONE VOICE

You were the princess of the fairy-tale
 Who spoke in emeralds instead of words,
 Whose laughter left an exquisite, bright trail
 Of sounds as winged and visible as birds.

I never knew until yours went from me
 That any voice could love my name so much,
 That just to speak it made it seem to be
 A fragrance and a color and a touch.

My days are gestures of bewilderment,
 My nights are attitudes of listening,
 For fear you may have whispered as you went,
 And I shall lose the star-like echoing.

Winifred Welles

TEACHER. There are several particularly interesting ideas in this poem. We spoke of the difficulty of finding some way to express love and the loved one. Who are the princesses in the fairy tale? Who knows? What is that fairy tale?

PUPIL. There were two daughters; one was a stepdaughter I believe. One was very pretty and the other homely. The mother sent her to the well, and when she was there, there was an old lady who asked her for a drink. She gave it to her very courteously. The lady thanked her and the old lady was a fairy.

TEACHER. Will you explain about the emeralds?

PUPIL. Whenever she spoke emeralds fell from her mouth.

PUPIL. There was the story of the dwarf.

TEACHER. Is that the same fairy tale?

PUPIL. No, another.

PUPIL [*eager to have her say*]. This was written by a woman, but it sounds like a man, though.

TEACHER. This shows you a very interesting thing. When a poet is writing about a thing, what do we find?

PUPIL. That the poem is very general.

TEACHER. Something else?

PUPIL. That the man or the woman puts himself or herself in the other person's place and that these things have abstract beauty and we needn't think, I don't believe, that the author is speaking about one particular person or individual. I think it is the man who is speaking here, but it is written by a woman.

PUPIL. The thought of the poem is very true because sometimes you hate a certain name, but if you hear it spoken by some one else you like it very well.

TEACHER. Yes, the voice has a good deal to do with it.

PUPIL [*with conviction*]. Yes, the person.

[*Bell*]

STENOGRAPHIC REPORT OF RECITATION ON MODERN POETRY

WITH Y CLASS FOR INTENSIVE STUDY A SECTION

TEACHER. In connection with Wilfrid Gibson's tribute to Rupert Brooke, I thought I should like to read some of the poems of Rupert Brooke from the text. "The Great Lover," "The Treasure," "The Dead," and "The Soldier." [*Miss Cripps' reading of these poems was characterized by clear, steady intelligence, suitable emphasis, and warmth of understanding. Undoubtedly the class was helped in comprehension and appreciation by the interpretation given through her voice.*] I thought we might read these as an introduction to the one you studied, page 233, which is a sort of tribute to Rupert Brooke. Will some one read it?

PUPIL [*readily, understandingly*].

RUPERT BROOKE

Once in my garret — you being far away,
Tramping the hills and breathing upland air,
Or so I fancied — brooding in my chair,
I watched the London sunshine feeble and gray
Dapple my desk, too tired to labor more,
When, looking up, I saw you standing there
Although I'd caught no footsteps on the stair,
Like sudden April at my open door.

Though now beyond earth's farthest hills you fare,
Song-crowned, immortal, sometimes it seems to me
That, if I listen very quietly,
Perhaps I'll hear a light foot on the stair
And see you, standing with your angel air,
Fresh from the uplands of eternity.

Wilfrid Wilson Gibson

TEACHER. What sort of person do you think Rupert Brooke must have been, both from this and from his own poems?

PUPIL. I think he might have been a back-to-nature man.

PUPIL [*vigorously*]. I think he is rather athletic because he is tramping the hills.

TEACHER [*smiling*]. Only athletes tramp the hills?

PUPIL. Or very few others.

PUPIL [*with enjoyment*]. A very young man, full of joy and fun; a clean man, refreshing you wherever you see him.

TEACHER. Where do you get that impression?

PUPIL. "Like sudden April at my open door."

TEACHER. Something else about him? Do you know any biographical details about Rupert Brooke?

PUPIL. He was an English soldier during the Great War, and was an intimate friend of the man who wrote this poem.

PUPIL. I read a biography of him. He lived in England and went to school at some place in England and wrote very funny things about people and criticized a lot; but [*significantly*] whenever he went away from any place he realized how much he loved it.

TEACHER. Is that a common experience?

PUPIL. Yes.

PUPIL [*impressed*]. His father edited the biography of him that I read. I think he loved him in a different way than most fathers love their sons. I thought this from the footnotes.

TEACHER. Why do you think that?

PUPIL. Because, aside from a father thinking of a son, he thought of him as a great poet, even before other people. And Rupert Brooke wrote some poems about religion, one about dust.

PUPIL. I think he expected something to happen, because in one of his poems he said, "Even when I'm safe you'll know I'm dead," and in the poem, "If I should die, think only this of me."

TEACHER. I think he had a premonition. Any other poet you know — with a premonition?

[*Quick response — apparent pleasure in making the connection.*]

PUPIL. Alan Seeger.

TEACHER. Any one else?

PUPIL. John Keats. "When I have fears that I may cease to be."

PUPIL. Joyce Kilmer.

TEACHER. Did Joyce Kilmer have this feeling that he might die? I don't think so. I don't remember that he had a premonition. Where was the writer of this poem? From what point of view did he write?

PUPIL. He was in a little room and was supposed to be working, but was too tired to work, and his thoughts went back to a picture of Rupert Brooke.

TEACHER. To a picture of Rupert Brooke? Straighten us out.

PUPIL [*correcting herself*]. To a memory that came to him.

TEACHER. Once, of course, he really did see Rupert Brooke. What are the words of the poem that tell us that?

PUPIL. "I saw you standing there."

TEACHER. But after that what happened, — in the "now" of the poem, the present? What does he do to him?

PUPIL. "Now beyond earth's farthest hills you fare."

TEACHER. Are there well-chosen words in this poem?

PUPIL [*with an air of appraising*]. I would say not words so much as phrases: "Although I'd caught no footsteps on the stair." "Like sudden April at the door," reminds me of the poem "April" where April comes in.

TEACHER. Anything else?

PUPIL. "Tramping the hills," "breathing upland air," makes you realize that the hills are higher, also "with your angel air."

[*Quick reading of lines, evident relish of the wording.*]

TEACHER. Anything else?

PUPIL. "Sunshine feeble and gray."

TEACHER. Why "feeble and gray"?

PUPIL. In the London streets you see very little sunshine; it is almost always so foggy.

TEACHER. There is another reason. I think we have had experience with it and ought to know it.

[*Slower answers — really only guesses.*]

PUPIL. His garret is really dingy. He was supposed to be in a small room, looking back on memories and they seemed feeble and gray to him.

PUPIL. It was a late winter afternoon; the sunshine isn't very long.

PUPIL. Sometimes you look at a thing and don't really see it. He was thinking of Rupert Brooke and didn't really see him.

TEACHER. Was he thinking of Rupert Brooke just then? Wasn't he brooding? What is another reason for this grayness and dinginess.

PUPIL. It may have been evening.

PUPIL. The windows may have been dirty.

TEACHER [*with a smile*]. Girls, I am thinking of the *smoke*, and I think from this last winter we should have known this. What, then, was the thought of this poem in general?

PUPIL. I think the thought is expressed in the first stanza, that the very sight of Rupert Brooke refreshed the poet; and in the second stanza the memory refreshes him.

TEACHER. Yes, the sight whether actual or in memory is refreshing. About the personality of Rupert Brooke, what characteristics of him does the poet give?

PUPIL. Cheerfulness and helping out others.

TEACHER. Form?

PUPIL. An octave and a sestet.

PUPIL. A regular sonnet, *a, b, b, a, a, b, b, a* in the first stanza, the octave, and *a, b, b, a, a, c* in the sestet.

TEACHER [*indicating that the scheme has not been worked out correctly*]. Will you go to the board and work out that rhyme scheme for us? Is there anything further in this division of eight and six lines that we notice? What do sonnets usually do with their division of eight lines and six lines?

PUPIL [*slightly puzzled*]. They put them all in one.

TEACHER. Yes, it may be written all in one stanza, that is true. But I was thinking about the thought in the octave and the sestet.

PUPIL. There is a division of thought there. It pertains to the same thing but still you can see the difference between the two.

PUPIL. Here the difference is very easy to trace.

TEACHER. What does he do in the first part, and what different phase does he take up in the second part?

PUPIL. In the first he expresses thought of the real man, and in the second the memory.

TEACHER. There is a time division.

PUPIL. In the first, actual sight; and second, memory.

TEACHER. Is this common?

PUPIL. Yes. They seem to have more of a summing up in the sestet.

TEACHER. Let us look at the rhyme scheme on the board: *a, b, b, a, c, d, d, c.*

PUPIL. I think *air* and *there* are different.

TEACHER. Say them.

PUPIL. Air, there. [*Words pronounced carefully, appraisingly. Identity of final sound recognized.*]

TEACHER. The appearance of that *c* is a slight irregularity. Please give me the octave again:

PUPIL. *a, b, b, a, c, b, b, c.*

TEACHER. The appearance of that *c* would be accounted for how?

PUPIL. It almost starts a new stanza arrangement, a new group.

PUPIL. Introduces his thought.

TEACHER. Does your editor make them groups of four?

PUPIL. No, it is one group.

TEACHER. What would the regular octave be?

PUPIL. *a, b, b, a, a, b, b, a.*

TEACHER. What would you say of the *c*?

PUPIL. That it is a slight irregularity.

TEACHER. Would it show you something about the time of the poet?

PUPIL. It would show that he is more modern than Shelley or Keats.

TEACHER. Did Shelley do this, too?

PUPIL. He used some irregularity, too, but then very early people did not.

TEACHER. Looking at the board. Should she have used *a* again? She has for the sestet *d, e, e, d, d, e.* What is the rhyme scheme?

PUPIL [*hesitating*]. No, she introduces nothing new there.

TEACHER. I think we are confusing the rhyme. What is the rhyme scheme?

PUPIL [*sure of herself*]. *b, d, d, b, b, d.*

TEACHER. Right. What is the only thing that is necessary in a sestet, the only rule you can lay down?

PUPIL. That the last two lines must not rhyme.

TEACHER. That makes this what kind of a sonnet?

PUPIL. The Italian sonnet.

TEACHER. Read the next poem, "Shelley."

PUPIL [*vigorously, impressively*].

SHELLEY

Knight-errant of the Never-ending Quest,
And minstrel of the Unfulfilled Desire;
Forever tuning thy frail earthly lyre
To some unearthly music, and possessed
With painful passionate longing to invest
The golden dream of Love's immortal fire
With mortal robes of beautiful attire,
And fold perfection to thy throbbing breast!

What wonder, Shelley, that the restless wave
Should claim thee and the leaping flame consume
Thy drifted form on Viareggio's beach?
These were thine elements, — thy fitting grave.

But still thy soul rides on with fiery plume,
Thy wild song rings in ocean's yearning speech!

Henry van Dyke

TEACHER. What that we know of Shelley seems to be reflected in this?

PUPIL. That he was drowned in a lake, and, more ethereal than the other poets, seeking not so much for earthly things but for heavenly things and he couldn't find everything that suited him exactly, "never-ending quest," sought perfection but could not find it exactly, tried to make things more beautiful.

PUPIL. Shelley always wanted to be remembered by his poetry if he died.

PUPIL. Here he says, "Thy wild song rings in ocean's yearning speech!"

[The class seemed to have a real feeling for Shelley. They spoke appreciatively and were very sure of themselves.]

PUPIL. I think the poems of Shelley do show that he was restless. They have such a fiery quality.

PUPIL. It makes us think of Shelley because he was not always writing things that were essentially earthy.

TEACHER. For instance?

PUPIL. His love poems. In one he says that it is not an ordinary kind of love; it is a thing which the Heavens themselves do not reject.

TEACHER. Anything further about Shelley that seems to be contained here?

I would like to comment a little further on the "Knight-errant of the Never-ending Quest." What is a knight-errant?

PUPIL. An ordinary knight who goes out on a quest to seek for something.

TEACHER. What generally did he seek?

PUPIL. The Holy Grail.

TEACHER. Very often. Or, something else, if not the Grail?

PUPIL. Adventure.

TEACHER. Why did he seek adventure?

PUPIL. I thought they were always supposed to seek adventure because they could not become real knights worthy of the name unless they had done something.

PUPIL. They always wished to overcome a good many obstacles in order to gain the lady's hand.

TEACHER. Why should Shelley be called a knight-errant?

PUPIL. Because he was always looking for something new to write in his poems. He tells us that he is afraid he would not write enough before he dies.

TEACHER. Why was he searching for something new? But I think you are mistaking him for Keats in his sense of death.

PUPIL [*eagerly*]. He was always looking for beauty, and could never find enough.

TEACHER. Or, shall we say, never find all there is? Let us speak of the figures of speech that seem to be particularly interesting. In this poem are there any figurative words?

PUPIL. "What wonder, Shelley, that the restless wave," is an apostrophe.

"But still thy soul rides on with fiery plume,
Thy wild song rings in ocean's yearning speech!"

TEACHER. What is the figure?

PUPIL. Personification.

TEACHER. Is it particularly good, aside from the use of personification?

PUPIL. Yes.

TEACHER. What other things might you comment on?

PUPIL. Alliteration.

TEACHER. Where?

PUPIL. P's, "Possessed with painful passionate longing to invest."

PUPIL. The poet believes in immortality.

TEACHER. In what way? Why "fiery plume"?

PUPIL. Leads back to the knights and the plumes they wore.

TEACHER. Why "fiery"?

PUPIL. He was always so passionate.

TEACHER. There is a very special reason for its use in this poem.

PUPIL [*inquiring*]. Because of the consuming of his body? [*Class and teacher agreed.*]

TEACHER. Other phrases of the author which might remind us of Shelley?

Any other good words?

PUPIL. "Knight-errant" is a good one because it makes us think of knights and adventures.

PUPIL. "Love's immortal fire." This is a metaphor.

TEACHER. Likening what?

PUPIL. The poet and his music to love's fire.

TEACHER. Yes.

PUPIL. Personification — "fold perfection to thy throbbing breast."

PUPIL. "Ocean's yearning speech."

TEACHER. Yes?

PUPIL. Personification.

TEACHER. Does the ocean have a speech?

PUPIL. Yes.

TEACHER. Why should it be yearning speech here?

PUPIL. Because people do not understand what the ocean is trying to say.

TEACHER. Does it want people to understand it?

PUPIL. Yes.

TEACHER. Sorrow of the ocean, and that it perhaps sorrows for Shelley's death? Might we comment on the form, also?

PUPIL. It is an Italian sonnet, also.

TEACHER. Shall we turn to page 245? These poems bring us to a new group under the title "Heritage." Who will explain that term heritage?

PUPIL [*thinking her idea through as she spoke*]. There are many poems and myths left to us, and these poems contain references to these myths and folklore left to us by our forefathers.

TEACHER. What is the meaning of the word heritage?

PUPIL. Legacy.

TEACHER. Anything else?

PUPIL. Something you inherit.

TEACHER. We inherit two kinds of things. What is one kind we inherit very often?

PUPIL. Material things.

TEACHER. What else?

PUPIL. Character.

TEACHER. Let us have a balancing word to "material things"?

PUPIL. Spiritual things.

TEACHER. What are the spiritual things we inherit?

PUPIL. Talent for music, especially good brain, other talents.

TEACHER. Other things?

PUPIL. Religion.

TEACHER. What else?

PUPIL. Knowledge of the world that others have discovered.

TEACHER. This knowledge is sometimes in the nature of lessons for us, isn't it, that other people have experienced? Is this equal to our heritage in material things?

PUPIL [*with conviction*]. I think it overbalances it quite a bit, as material things do not matter so much in comparison with these things.

PUPIL [*practically*]. If you have a talent for music, and haven't very much money, you can make money with it. In a talent for literature it is the same way.

TEACHER. Yes, I think we should keep it in mind that this kind of heritage overbalances the material heritage. Will you read "The Odyssey"?

PUPIL [*with apparent appreciation of the sound of the lines*].

THE ODYSSEY

As one that for a weary space has lain
Lulled by the song of Circe and her wine
In gardens near the pale of Proserpine,
Where that Æaen isle forgets the Main,
And only the low lutes of love complain,
And only shadows of wan lovers pine,
As such an one were glad to know the brine
Salt on his lips, and the large air again, —
So gladly, from the songs of modern speech
Men turn, and see the stars, and feel the free
Shrill wind beyond the close of heavy flowers,
And through the music of the languid hours,
They hear like ocean on a western beach
The surge and thunder of the Odyssey.

Andrew Lang

TEACHER. In order to understand this poem we have to know the "Odyssey" and some of the meanings of these proper names. Who was Circe?

PUPIL. She was an enchantress, and was the one who changed Ulysses' men into swine and then into men again.

TEACHER. Only Ulysses' men?

PUPIL. She turned in this way all men that came to her shore.

TEACHER. What is the meaning of wine here?

PUPIL. It was the wine that was the magic.

TEACHER. Persephone?

PUPIL. She was the daughter of Ceres, the goddess of vegetation, and was the one snatched by the god of the underworld who loved her and wished her to become his queen. From that we get the story of the pomegranate and how she ate the six seeds; and for that reason we have six months of winter when she was in the lower region with King Pluto, and the six months summer when she was with her mother, — then we have the spring and summer.

TEACHER. "Where that Æaen isle forgets the Main"? What is this?

PUPIL. Was that Apollo's isle where he kept his sheep?

TEACHER. No. You'd better look it up for tomorrow. Who will look it up?

PUPIL. I will.

TEACHER. Yes, Miss T——. What is the theme of the poem, what does it say to you, in your own words? What does it mean?

PUPIL [*evidently wishing judgment upon her interpretation*]. I don't know if this is right. I think the person who is writing this experiences everything that Ulysses experiences and when he comes to read it again he feels it.

TEACHER [*reading*].

"So gladly, from the songs of modern speech
Men turn, and see the stars, and feel the free
Shrill wind beyond the close of heavy flowers,
And through the music of the languid hours,
They hear like ocean on a western beach
The surge and thunder of the Odyssey."

[*With slow emphasis and evident request for interpretation.*] "Men turn, and see the stars"?

PUPIL. I think it means that after a man lives in the city for a long time, dwelling on dry subjects, he turns to the "Odyssey," and rejoices in all the figures of speech, in Greece, and all the beautiful islands there, and in the heavens.

TEACHER [*not satisfied*]. Let us have this developed a little.

PUPIL. Just as Ulysses was glad to get back from Circe, so the modern man is glad to get away from everyday life.

TEACHER. Let us have this a little more clearly.

PUPIL. He means that one who has led an inside life is glad to see the fresh air again and water again; so is he glad to get away from modern writings and read the Odyssey again.

PUPIL. There is no variety to life; it is deadening.

PUPIL. He means that modern poetry is too imitative.

TEACHER. Yes, he may mean that. What is one of the oft-used themes of the modern poet?

PUPIL. Circe's actions.

TEACHER. Yes, but that was also a theme of the ancient poet.

PUPIL. Love.

TEACHER. Yes, very light and more or less personal things concerned with love.

What contrast does the studying a poem like the "Odyssey" give?

PUPIL. The "Odyssey" has action in it and in this, compared to love, you have something to read.

TEACHER.

"They hear like ocean on a western beach
The surge and thunder of the Odyssey."

Is that a good expression? This man who is too much surfeited with present-day literature, why does he speak of "The surge and thunder of the Odyssey"?

PUPIL [*eagerly*]. He compares the "Odyssey" to a strong thing, — and the ocean when it is calm to modern poetry, the "Odyssey" to it when it is rough and thundering.

TEACHER. Yes, but I don't think he has the comparison of modern poetry to the ocean when it is calm. I think you read that in. Why does he use the words surge and thunder of the "Odyssey"?

PUPIL [*lingering on the words that create the effect of great sound*]. I think the whole style of the "Odyssey" is *tremendous* and *heavy*. Just before that, he mentions ocean on the western beach and applies its *surge* and *thunder* to the "Odyssey."

TEACHER. What does he think of modern poetry?

PUPIL. It is trifling.

PUPIL. He wants to think back and says, "Men turn, and see the stars."

TEACHER. What are the characteristics of the stars?

PUPIL. Lofty.

PUPIL. Truth.

PUPIL. Freedom.

PUPIL. Everlasting.

TEACHER. Let us turn to "Winged Man."

[*Bell*]

STENOGRAPHIC REPORT OF LESSON ON
SHORT STORIES
WITH X CLASS FOR EXTENSIVE READING
C SECTION

TEACHER [*slowly, distinctly, with ample time for class to make brief notes and to understand clearly what was required*]. Now we will take the lesson for tomorrow. Girls, have your notes ready. We will take the three stories from your brown book, those "Short Stories of the New America." The first is "The Night Attack"; the second, "Sergeant Warren Comes Back from France"; the third, "Chateau Thierry." First, we shall discuss them from the technical point of view. Second, what general impression does each leave? Third, be ready to give your personal opinion as to: the best short story we have read this term, and the short story you have enjoyed most, and why. Do you see the difference between those questions?

PUPILS. Yes.

TEACHER. The best of them; and the one you have enjoyed most, personally. What have we agreed upon in these past lessons is needed to make up a good story from a technical point of view? What are the requirements?

PUPIL. A short story should have, first, mainly one incident; and one, or few, characters; and it should be taken in one place, or maybe, one or two places; [*tacking on afterthoughts*] and there must be very little conversation; and little description.

PUPIL [*rather glad something had been omitted*]. That is not all.

TEACHER. Edith?

PUPIL. It should begin right away, and end with a climax.

TEACHER. Belle, anything else?

PUPIL. The conversation should be just that which will carry one to the climax.

TEACHER. Now, the three short stories we have for today. We have three titles. Mildred, do you want to do it again? I am going to ask you to put them on the board [*with clear and rather slow emphasis*] in the order in which you think they are *good short stories*. And suppose we rub off one of the front boards here. That will be better. The class watch, and see whether you agree with her.

[*In spite of the pupil's writing slowly, Miss Jones seemed unhurried. She gave the class the feeling that they might make their choice deliberately.*]

PUPIL [*writes*].

"The Coward" by Arthur Guy Empey
"Wee Willie Winkie" by Rudyard Kipling
"Wandering Willie's Tale" by Sir Walter Scott

TEACHER. Well, Emilia?

PUPIL. I should say that "Wandering Willie's Tale" should come first; it is the best one. It is the best of the three short stories. [*A number shook their heads in disagreement.*]

TEACHER. Is there any one else? Then you all agree with Mildred's arrangement, or Emilia's arrangement?

PUPILS [*with no dissent*]. Yes, Mildred's.

TEACHER. All right. We shall take them up one at a time, and consider the weaknesses and the strength of each story; and we shall take them in the order in which they are on the board. Now we shall take "The Coward"; and first consider its weaknesses or its value as a short story. Ruth?

PUPIL. I think it is a good short story, because it begins immediately with the plot. It has very little conversation, and the conversation that it does have adds to the plot; and it has no descriptions except for showing the weaknesses of the coward.

TEACHER. Hazel?

PUPIL. It takes place in very few places, and about one time, and there are only a few characters.

TEACHER. Yes? You all agree with everything Ruth said?

PUPIL [*in protest*]. On page 181 the story begins to me like — as if it took place in more than one place — in the prison and on the battlefield.

PUPIL [*in further protest*]. And then at his home where he was drafted.

TEACHER. Did Ruth say that the story begins right there?

PUPIL. Yes.

TEACHER. Well?

PUPIL [*with concern*]. That is not right. I don't think it does because, I think, we have an introduction first.

TEACHER [*with the air of getting at things more scientifically, less impressionistically*]. Suppose we see where the story does begin. Now you have the book in front of you. What is it that begins to make this plot a story?

PUPIL. I think, when the policeman comes to the door with the papers to take him to war.

TEACHER. What do you think, Belle?

PUPIL. I think that is just an incident — a sort of a semi-climax or a sub-climax.

TEACHER. Yes?

PUPIL [*with a reasoning air*]. It really does not begin there. I think it begins before that.

TEACHER. Where?

PUPIL. I think it begins where, "His country had been at war for nearly eighteen months, and still he was not in khaki."

TEACHER. Do you agree with Belle?

PUPIL. No.

TEACHER. Edith?

PUPIL [*protestingly*]. I think it begins where he says he seldom read the papers, because that makes it curious. [*Reading*] "He very seldom read the papers, but one momentous morning the landlady put the paper at his place before he came down to breakfast." Page 182, the second sentence.

TEACHER. Now, if that is the beginning of our plot, how about your statement, Ruth? [*Ruth was not ready to answer.*] Sarah, what do you say?

PUPIL. It is wrong, because it takes two pages before the story begins. Therefore the statement is wrong.

TEACHER. All right. Are we going to criticize the story and say it is a poor story because of that long introduction?

THE CLASS [*with conviction*]. No!

TEACHER. Constance?

PUPIL [*defending the author*]. I think the introduction is needed to find out the character of the coward.

TEACHER. What details in that story are necessary, Constance, to show that he is a coward and that he is afraid of war?

PUPIL. Where it says that he reads the newspapers, that frightens him the more.

TEACHER. All right. Olive?

PUPIL [*still justifying the author*]. Also, that he did not have any one, he was an orphan, and that he did not have any one to support or leave behind, and that he really should go to war.

TEACHER [*nodding to another pupil*]. Yes?

PUPIL. It also shows that his conscience bothers him, because every time he saw a recruiting sergeant he would slink [*said with feeling*] around the corner and out of sight; and that shows the characteristic of the man. [*Reading*] "Every time he saw a recruiting sergeant." . . . "When passing the big recruiting posters, and on his way down to business and back he passed many, he would pull down his cap and look the other way to get away from that awful finger pointing at him."

TEACHER [*reverting to a point made early in the period*]. What do you think of the frequent direct quotations in the story? We have heard that too much conversation is bad, while on every page I see a number of quotations, direct quotations. Let us turn to page 188, the conversation between the corporal and the coward. There are three or four speeches there. Why are those in there? What do they add to that story?

PUPIL [*rather vague, but sure at least of her personal preference*]. I think it increases your interest in the story, by having that conversation there.

TEACHER. Hazel?

PUPIL [*surer, more definite*]. It brings out the cowardliness of the man, because, after each address of the corporal, it just shows how he took it up.

TEACHER. Read one or two lines to illustrate your point, Hazel.

PUPIL. Well, the first one about, "'Get up, you white livered blighter!'" And then, "Lloyd, trembling and weakened by his long fast, tottered out," and he was carried out. Throughout the whole story we have that, just the effect of the direct address, from the different phases, of the cowardice of the coward.

TEACHER. [*A rapid succession of guiding questions with no pause for answers.*] How do you explain the coward in this man? Is there any explanation, for it? Do you feel that it is a true story, that there is life behind it, that it rings true?

THE CLASS [*emphatically*]. Yes!

TEACHER. Then you are not going to explain how a man could be such a slacker? Is there anything in the story that is going to help you to realize that?

PUPIL [*reasoningly, in an attempt to shield the coward from too great scorn*]. We know that he has been an orphan. He has been alone. He has nobody to teach him, to tell him anything.

TEACHER. Yes?

PUPIL. Everything he saw reminded him of the battles until he became afraid.

PUPIL. I don't think he ever thought of it, or that he was really afraid; and I don't think he ever thought of not being afraid or any of being afraid, because then in the end when he does think of it he gets up enough courage to fight before the machine gun. [*Signs of disagreement were plain.*]

TEACHER [*seeking more specific information*]. What is it that causes the change in Lloyd's character?

PUPIL. I think it is from one of the guards' advice, on the day before his death when he finds the good within him, now that he has a chance to show victory and win out on the battlefield.

TEACHER. Do you agree with Hazel?

PUPIL. No, I don't. I think the time was that while he was in prison the first guard encouraged him; but the second guard said, "Sure you are going to die. You are a slacker"; and when the time was drawing near when the coward was about to die and he said, "Let me die as a brave man."

TEACHER. What opportunity did he ask for, do you remember?

PUPIL [*earnestly*]. He asked to be able to die with his fellow men on the battle field for his country.

TEACHER. Yes?

PUPIL [*glad over the coward's vindication*]. He wished and showed then at that moment that he, if he had to die anyway, that he should do it bravely. And then came the answer to his prayer.

TEACHER [*indicating by a gesture that the last topic was satisfactorily covered and that a new one should follow*]. Where does the story really end? Where does the climax come?

PUPIL. When he was in prison.

TEACHER [*setting the class thinking*]. Alicia, would you say, "When he was in prison"? For then it is a poor story because there are pages after that. Would you say that is the point of highest feeling in the story?

PUPIL [*with book in hand*]. No, because the soldier who is dying is teaching him how to work the gun. He, Lloyd, is killed trying to load the gun. That is at the bottom of page 191.

TEACHER. Why do we have those concluding paragraphs? Are they necessary?

PUPIL [*approving of the ending*]. The story is told; the coward is dying very bravely. It shows that the coward redeemed himself by dying the death of a hero. We knew that when he was killed.

TEACHER. Was that necessary?

PUPIL [*also in approval*]. To show the change in the man, the change of character in him, and how the captain took it, and how he felt that Lloyd should die a hero, — to show the change in the man when he had gone into the war.

TEACHER. We knew that though, did we not? Read those last paragraphs for us on page 198.

PUPIL [*reading, evidently much impressed*]. "The Captain slowly raised the limp form drooping over the gun, and, wiping the blood from the white face, recognized it as Lloyd, the coward of "D" Company. Reverently covering the face with his handkerchief, he turned to his 'non-coms', and in a voice husky with emotion, addressed them:

"'Boys, it's Lloyd the deserter. He has redeemed himself, died the death of a hero. Died that his mates might live.'"

TEACHER. Did that add anything to the story?

PUPIL [*puzzled but obliged to acknowledge*]. No.

TEACHER. Then why is it there?

PUPIL [*eager to recite*]. It makes us feel that it has ended happily and that everybody has known that the coward has really given his life for his country; and it puts a finishing touch to it.

[*Pupils spoke in quick succession, all very earnestly.*]

PUPIL. It makes it more impressive.

PUPIL. It brings out more sympathy.

PUPIL. The coward's wish is carried out in the last paragraph because he said he wanted to die with his fellow men; and no one knew he was dead after he fell over the gun, no one knew it until the Captain came along and recognized him, and then his wish was really granted — what he wanted to do — with his fellow men on the field. And it comes out that way, by this finishing touch.

TEACHER. Don't you feel, when you know, that smoothing over of the final scene? We have been through so much, with the coward, and here we want something to polish it off a little.

PUPIL [*agreeing*]. It really makes us feel that he really died a hero. Without that I think that we still think that he was a coward.

TEACHER. Would you, really?

PUPIL. I think so. He impressed me — an awful thought.

PUPIL [*stumbling but convinced*]. I think it shows that he was appreciated then, because he — because we appreciate him more, and the captain appreciated him more.

TEACHER [*in recognition of a raised hand*]. All right?

PUPIL. I would have liked it better if it had ended right there where he fell across the gun. I think it gives it a dramatic touch and it would be more dramatic to finish it right there.

TEACHER. What would you say was the purpose of the story, really? What is Arthur Guy Empey trying to give? A good story? An atmosphere of the war? The character of a person?

PUPIL. I think he is trying to show the weakening of the cowardice in the coward.

TEACHER. And how did that cowardice happen to be weakened?

PUPIL. It was weakened in the face of death, you might say, because he was going to be killed. When he knew he was going to die he was not afraid any more.

TEACHER. Does it make you think of any line we had in "Julius Cæsar"?

PUPIL [*eagerly*]. "Cowards die many times before their death."

TEACHER. All right now. Let us take our second short story, "Wee Willie Winkie." And how are we making an address in our subject when we turn to this story?

PUPIL [*zestfully*]. He is everything for war and militarism.

TEACHER. Express it in a little different way.

PUPIL [*emphatically*]. Well, he is very, very courageous, and very brave.

TEACHER. How else is he entirely different from the gentleman we have just been reading about?

PUPIL. We have lots of ways. He is far from being a coward.

PUPIL. He is a little boy, and the coward is a big man. [*Smiles.*]

TEACHER. All right. Why is it, Mildred, that you put "Wee Willie Winkie" second to "The Coward"?

PUPIL [*frankly*]. I think he is more easy to understand. That is why I put him second.

CLASS. [*Laughter*]

TEACHER. Does any one feel that it is not as good a short story as "The Coward"?

PUPIL. I think it is better.

TEACHER. Why, Sarah?

PUPIL. Because it begins right there, telling you about him.

TEACHER. It begins with the story right away?

PUPIL. Yes.

TEACHER. Read the first line, Sarah.

PUPIL [*after waving her hand excitedly*]. It begins exactly the same as the other one.

CLASS. [*Laughter*]

TEACHER. And what do you mean by that?

PUPIL [*explaining herself*]. It begins by introducing him, telling his name. So does the other one tell us about the history.

TEACHER. And what do you mean by the history of Wee Willie Winkie?

PUPIL [*continuing*]. He is a smart boy. He could never call anybody by the right name; always calls everybody by the wrong name. His father is some officer, a colonel in the 191st Infantry I think it is; and he has been brought up under the military rule, he has never known any other.

TEACHER. And where does the story actually begin?

PUPIL [*quite convinced that she knows*]. On page 203. "'I like you,' he said slowly, getting off his chair and coming over to Brandis." That is where the plot actually starts.

PUPIL [*disagreeing*]. I think it begins where he sees Brandis, "Corry," kissing a woman, [*Class is amused; pupil tries to justify herself.*] because all his suspicions are aroused right then and here.

PUPIL [*quietly, reasoningly, with discernment*]. You can put it for the beginning. You may think of Corry as part of the background, the environment, the introduction for the story. Or you may think of it as the beginning of the action of the story.

TEACHER [*showing her approval*]. You see how you can accept either one for the beginning. Where does the story end?

PUPIL. I think it ends right here, the climax —

TEACHER. Read the line to us.

PUPIL. "And in this manner did Wee Willie Winkie enter into his manhood."

That is, just when they found him when the bandits have taken the girl across the river, and we meet him right there.

TEACHER. Then it ends before the last line, somewhere on page 216. [*To another pupil*] Where, do you think?

PUPIL [*quoting*]. "'She belonged to you, Coppy.'"

PUPIL [*reading*]. "'The wegment is coming,'" said Wee Willie Winkie confidently to Miss Allardyce, "'and it's all wight. Don't cwy!'" (Page 216)

TEACHER. And is that the end of the plot?

PUPIL [*reconsidering*]. No, that is the climax.

TEACHER. Selma, when they tell Wee Willie Winkie he is a hero, what does he reply?

PUPIL [*reading*]. "'I don't know what vat means,'" said Wee Willie Winkie, "'but you mustn't call me Winkie any no more. I'm Percival Will'ams. Will'ams.'"

TEACHER. Now, which of those points is the high spot of the story — the climax of the story? Or which one would suggest itself to you? Make up your minds.

[*Hands are up.*]

PUPIL [*with decision*]. I think it is where it says, "'You're a hero, Winkie!' said Coppy."

PUPIL [*equally positively*]. I think it is where he tells Miss Allardyce to stop crying, because ten minutes later he is found crying himself.

TEACHER. Is that the climax? What is climax?

PUPIL [*sure at least of the definition*]. The climax is the highest point in the story.

TEACHER [*still bent on making the class think the question through*]. And is that the highest point in the story, and is that the highest point for this little boy?

PUPIL. When the regiment is coming.

PUPIL [*excitedly, dramatically*]. When he pops up his chest as the most important person in the picture. He is a six-year-old child who has always liked the nickname; he now says, "'I'm Percival Will'ams. Will'ams.'" He has attained the height of courage and he is a man!

THE CLASS. [*Laughter*]

TEACHER [*as the laughter subsided*]. Don't you feel that at this point and in this manner Wee Willie Winkie enters into his manhood right away? [*With change indicated by tone*] As I look through these pages I see a great deal of conversation. How are we going to accept the conversation?

PUPIL. This story is amusing, I should think.

TEACHER. Why?

PUPIL. Well, the things that the little boy said, and the way he talks — the way he pronounces his words.

TEACHER. Was there anything else about the conversation that adds to the story, Esther?

PUPIL. I think the story is characteristic and the conversation helps to bring out the character of the little boy.

TEACHER. How else is the character of the child developed?

PUPIL. We have it in the conversation.

TEACHER. What else are we told about him, outside the conversation?

PUPIL [*a little slowly, thinking the points out*]. About the story his father told about not going across the river; and the way he says to the girl that a woman is not supposed to go where there are bandits; and, though he was only six years old, he went out with his pony after her.

TEACHER. How could we have guessed that it was going to be a character study?

PUPIL [*quickly*]. Even before we started to read the story, by just looking on the very first page. The title suggested it.

TEACHER. What title? "Wee Willie Winkie"?

PUPIL. We had a story called "The Ambitious Guest." That was not a character study; but here we have a subtitle, "An Officer and a Gentleman." That is the character that is developed. [*Class and teacher nodded approval.*]

TEACHER. Do you feel that this is a true story, that there is realism behind it?

PUPIL [*not quite decided*]. I think there is. It might be a little exaggerated, because I don't think any child of six years would cross the river for a lady.

PUPIL [*evidently wishing to think it realistic*]. I guess it might have happened. It was in the Oriental army; he was among officers. Most stories Kipling wrote he first used to tell to his little girl. He might have just told her — [*pausing, not sure what she wanted to say*]

TEACHER. Do you think he told an unrealistic story to his little girl?

PUPIL. Well, he may tell her how real it could be.

TEACHER. You mean he might have, in the nature of a fairy story?

PUPIL [*rather sceptically*]. It is not so real — a little exaggerated.

TEACHER. Yes?

PUPIL [*entirely convinced and ready to defend her opinion*]. I think the thing could have happened, even with such a young child. The environment could have had much to do with it, and the discipline. It says in the beginning that his discipline was such that I don't see why he could not do it.

PUPIL [*approving emphatically*]. I would say the same thing — that he could do it, because he was brought up among the soldiers and he was very manly.

TEACHER. Have any of you a little brother that you have in mind?

PUPIL. Well, my little brother. He always says that when he grows up he wants to be a soldier or a sailor; and he can hardly wait until he grows up because he wants to go to the army or the navy.

TEACHER. Has not this little boy any of the characteristics that you recognize in any little boy?

PUPIL. Yes, he is very inquisitive. [*Evident amusement.*] He wants to know why he kissed a girl. All little children want to know why you did something, and why did you not do it this way.

TEACHER. Anything else about him that is very real?

[*Answers given in quick succession here. Pupils were on familiar ground and enjoyed reporting their own observations.*]

PUPIL. I think he always likes to be brave. Most boys like to be brave, to show their bravery.

PUPIL. Giving nicknames. When they cannot think of, or cannot say the real names, they give nicknames to the person.

PUPIL. I think he was striving for his conduct stripe. Most all children do that in school.

TEACHER. If it is not a conduct stripe, what is it that a little boy might be striving for?

PUPIL. In public school we used to get stars for spelling the words right; and we always used to strive for those stars.

PUPIL. All little children want to be brave. They always tell you not to cry, but they cry just the same.

TEACHER [*nodding, then turning again to the list on the board*]. Why did you want to put "Wandering Willie's Tale" last?

PUPIL. I think it is very well written, and a very good story. I did not enjoy it more than the others, but I think it is better rhetoric. [*Amused surprise from the class and teacher.*]

PUPIL. We had to read out loud because I could not understand the dialect. [*Further amusement — and sympathy.*]

TEACHER [*smiling*]. But that is your weakness, not Sir Walter Scott's. I did not ask why you did not give it first, but I said, technically, is it the third of the three stories. If nobody can answer it, Mildred, you will have to answer it because you have put it on the board. Just look at it. It begins on page 15 of your little blue book.

PUPIL. It says "Wandering Willie's Tale." Therefore it is not a short story. It is too long for a short story. It is a tale and not a short story.

TEACHER. Possibly; but I don't think I would want to take that title literally. You can write a short story and still call it a tale. Do you see what I mean, Mildred?

PUPIL [*defending her view, indicating by her tone that 26 pages make a long story*].

Well, if we don't take the title — it begins on page 15 and ends on page 41.

TEACHER [*requiring other proof*]. It is not as long as "A Little Kansas Leaven," and yet you liked the "Little Kansas Leaven" and said it was a good story.

PUPIL [*with slow emphasis*]. The introduction is five pages long. One gets just a little bit tired reading those five pages.

TEACHER [*smiling her understanding*]. Is there any other reason why we put it third in the list?

PUPIL. Yes. There is more than one character. We have Dougall, Robert, Sir John, and Steven; while in "Wee Willie Winkie" we can remember one well. There are others characters but they are not so developed.

TEACHER. Several characters are developed about equally?

PUPIL. Yes.

TEACHER. Now, is it usual to focus your interest about each one when there are so many?

PUPIL. No.

TEACHER. Then it is not a character study. We have several developed equally.

PUPIL. There is lots of Scotch history to it.

TEACHER. Had you noticed what references you had to read in regard to it?

How did you feel about that as you were looking for them?

PUPIL [*rather resentfully*]. It was kind of annoying to have to look them up, in the back of the book, too, and I did not like it. It took so long to study it. Short stories are easier to understand.

PUPIL [*agreeing heartily*]. You have to look up so many words so that we miss the interest in the story when we have to look up so much.

TEACHER. Let us turn to the end of the story now. Is that last paragraph necessary?

PUPIL [*repeating herself in her emphatic condemnation*]. No, it is not needed in there. I think the whole last paragraph can be left out. I don't think there is any necessity for that paragraph.

TEACHER. How are we going to explain that a person like Sir Walter Scott, whom we regard as a great poet and author, should write a short story which is technically so inferior to the others? Is there any explanation of it?

PUPIL [*feeling her way*]. I don't know, but Sir Walter Scott came—he came long before Kipling. And they did not have so much to go by, and they did not just know how to make a short story.

TEACHER. That is a good point. What do you think he was interested in?

PUPIL [*rather deliberately, adding point after point*]. I think the story itself, and not the form of the story. The details. He likes to represent the details, just like in "Ivanhoe." That is a long story, though; but he took a description of the pictures in the room and everything with so much detail that you lose the interest in the story.

TEACHER. All right. Now, did any of you like the story at all? We have just one defender of it. Emilia, what was there about it that did appeal to you?

PUPIL [*slightly abashed at being alone*]. I don't know. I think it is a good short story, though. Yet, I don't know as to that. I liked it. It was interesting—the adventures of this man and just what happened.

[Bell]

STENOGRAPHIC REPORT OF LESSON ON SHORT STORIES

WITH Y CLASS FOR INTENSIVE STUDY C SECTION

Throughout the lesson Miss Jones' speech was deliberate, her manner calm, all directions and questions explicit.

TEACHER. The lesson for tomorrow. Specific questions:

1. Write one good sentence of not more than thirty-five words summarizing the story, "Wee Willie Winkie."
2. (Put a cross before this one.) Is "Wee Willie Winkie" technically a good short story? Prove that it is or is not in a great many details.
3. Be prepared to write a paragraph on any of these topics:
 - a. The plot of the story.
 - b. A character sketch of Wee Willie Winkie.
 - c. How Kipling develops the atmosphere.
 - d. Is Wee Willie Winkie a real child?

TEACHER. What have we learned so far of the important parts in the development of a short story?

PUPIL. If there are few characters in it.

TEACHER. Is that structure?

PUPIL. Introduction and plot.

TEACHER. What makes up the introduction?

PUPIL. Situation.

TEACHER. And what makes up the situation?

PUPIL. The setting and the characters.

TEACHER. What is necessary for the setting?

PUPIL. Time and place.

TEACHER. How is the setting indicated?

PUPIL. By means of the word "Ayah."

TEACHER. What does that tell us?

PUPIL. That it is in India. That is an Indian word. [*Increased speed as the discussion becomes more definite, less technical.*]

TEACHER. We have it given to us even more definitely.

PUPIL [*reads*]. ". . . for India offers so many chances to little six-year-olds of going wrong."

TEACHER. This is one element of the setting. How about the other? Anything said about the time?

PUPIL. I don't think so.

TEACHER. Does it make any difference?

PUPIL. It would have to be in the daytime, otherwise the child would be sleeping. [*The class showed amusement.*]

TEACHER. Well, yes. Is there any generalization as to time?

PUPIL. No.

TEACHER. Do you think it would be necessary? Would it make any difference if it were 1870 or 1862 as far as the purpose of the writer is concerned?

PUPIL. No.

TEACHER. Any other elements in the setting?

PUPIL. Name of the principal character, Wee Willie Winkie.

TEACHER. Any other characters mentioned?

PUPIL. His father. It says his father was Colonel of the 195th.

TEACHER. Any one else?

PUPIL. His mother and the ayah who called him Willie-Baba.

TEACHER. What would you say is the ending of the setting?

PUPIL. On page 204 when Coppy kisses Miss Allardyce. [*Smiles.*]

TEACHER. Do you all agree the plot starts there?

PUPIL. No, I think the plot starts with his acquaintance with Brandis. If he hadn't known Brandis, there would not have been any plot.

TEACHER. Yes, that's what started the ball a-rolling. [*To first pupil*] Justify what you said.

PUPIL [*earnest effort to convince class*]. I think what I said was correct, because the whole story is based on that time when Wee Willie Winkie went into Miss Allardyce's, and she took the road to the river. She went riding and twisted her ankle. I think that if she hadn't been Brandis' property, he wouldn't have been interested in what was said, and he wouldn't have known where to go.

TEACHER. Very well, then. Where does the plot end?

PUPIL. I think it ends where the regiment comes to help Wee Willie Winkie.

TEACHER. Has any one any other ideas as to the ending of the plot? Is there anything of importance that happens after that?

PUPIL. When Wee Willie Winkie does not want to be called Wee Willie Winkie any more but wants to be called Percival William Williams. He has grown from a child to a grown boy.

TEACHER [*with feigned surprise, which pleases the class*]. What, in one day? Do you think he changed from one stage to another as quickly as that?

PUPIL. No, he always had it in him!

TEACHER. Had it come out before? [*Amusement.*]

PUPIL. When he felt he was so grown up that he didn't want to be called a child any more.

TEACHER. Start from the beginning of the story. Trace the events that led up to the important moment in Wee Willie Winkie's life.

PUPIL. Where Willie meets Brandis. [*Quick response.*]

PUPIL. Where Coppy kisses Miss Allardyce.

TEACHER. What is the next event of importance?

[*Pause for thoughts.*]

PUPIL. Where Coppy tells Wee Willie Winkie not to tell he saw him kiss Miss Allardyce because he doesn't want any one to know about his engagement. He has to tell Wee Willie Winkie that, because Wee Willie Winkie is a little boy and might talk about it.

TEACHER [*to another pupil*]. Do you agree?

PUPIL [*earnestly*]. I think it's of importance too, because it made Miss Allardyce Brandis' property.

TEACHER. What is the next event of importance?

PUPIL. When the child promises not to tell, because Copsy would not tell on him when he had done something he didn't want his father to know about.
[*Childish earnestness in expressing a sense of loyalty to a friend and fear of being thought a talebearer.*]

TEACHER. Isn't that the same thing — Copsy's asking him not to tell, and his promising not to tell?

PUPIL [*with realization*]. Oh, yes.

PUPIL. I think it's when she goes across the river, — before that, when she gets hurt.

TEACHER. Next?

PUPIL. When Wee Willie Winkie is put into the guard house for putting the forest on fire. That is important because otherwise he wouldn't have seen Miss Allardyce from a window in his own house.

TEACHER. Yes, that was his penalty out of which grows the plot. What is the next detail of importance?

PUPIL. When he sees Miss Allardyce riding. She tells him that she's going across the river and he says that no one ever goes there because there are goblins there. [*Amusement.*]

TEACHER. What gives him that idea?

PUPIL. He thinks of a story of a princess and goblins. The princess once took a ride across a river and the goblins took her away and he thinks something will happen to Miss Allardyce.

TEACHER. What important decision does he make?

PUPIL. He feels he must save Copsy's property.

TEACHER. Why is that important?

PUPIL. He is loyal to a friend.

TEACHER. Why is this event of serious importance in the life of a soldier?

PUPIL. He breaks his arrest.

TEACHER. Yes. What is the next detail of the plot?

PUPIL. When Wee Willie Winkie sends the horse back to the regiment. He was afraid the goblins would get Miss Allardyce.

TEACHER. There is one more important point.

PUPIL. The child wouldn't have sent the horse back if he hadn't seen the man coming. Wee Willie Winkie asked the man to take a message back to his father that Miss Allardyce had hurt herself.

TEACHER. What is the next detail?

PUPIL. The men wanted to kidnap them and hold them for ransom, but [*almost fiercely*] Willie said that they'd better not because he was loved by the army and they'd leave no ground untouched until they found him again. The men decided to take back the message because they thought they would get a reward anyway for bringing back the message. Just as they were about to do it, they heard two or three shots when the regiment finally appeared.

[*Miss Jones' manner indicated at this point that the subject was to be changed.*]

The class, too, realized that they had covered about all they had to say in regard to plot.]

TEACHER. How is the atmosphere developed? Turn to the beginning of the story. We already have a definite time and place. How is the atmosphere developed?

PUPIL. Our imagination.

TEACHER [*with an encouraging smile*]. We have to have something to start our imaginations going. How does the author start our imagination working?

PUPIL. When Mr. Kipling tells us that Willie Winkie's father was a colonel in the 195th.

TEACHER. What is a place where a regiment is stationed, called?

PUPIL. A fortress.

TEACHER. Sometimes.

PUPIL. A camp.

TEACHER. Sometimes.

PUPIL. A cantonment.

[Increased speed through this part of the lesson, owing, it seemed, to the fact that memory chiefly was called into play, owing also to the concreteness of the detail called for.]

TEACHER. Yes, they are called army posts, too. Now, how does Kipling create the atmosphere of an army post?

PUPIL. The words sergeant, captain, lieutenant, colonel.

PUPIL. When it says Miss Allardyce had to go through two posts and the men were sleeping.

TEACHER. Any other indications of the army post?

PUPIL. It speaks of military discipline. Also the word major.

TEACHER. Why does Kipling use these terms? Why does he want to develop this atmosphere? What difference does it make in the story or in the characters?

[These three questions were asked without pause for answers, in an effort to lead to generalization from preceding details.]

PUPIL. He develops that army post atmosphere because it develops the character too. If you're among brave people you'll be brave.

TEACHER. Any other reason?

PUPIL. With the words colonel and lieutenant it makes it more interesting than if he just called them by their ordinary names. It prepares the picture, too.

TEACHER. Yes, it saves time in giving the atmosphere. Anything else in the setting?

PUPIL. It is an army post in India.

PUPIL. It gives the idea of danger.

TEACHER. How is that developed?

PUPIL. "Across the river there are goblins." [*With conviction.*]

PUPIL. Miss Jones, what were the goblins? Were they the enemy?

TEACHER. Some one explain.

PUPIL [*with condescension*]. The goblins are imaginary men like dwarfs.

[*Annoyance.*] Children are told that there are goblins to frighten them.

TEACHER [*smiling understandingly*]. What connection has that with our story?

PUPIL [*with an effort to comprehend grown-ups' psychology*]. I suppose that Wee Willie Winkie's father did not want him to cross the river and told him there were goblins there to keep him away.

TEACHER. Yes, but let's get back to the question Ruth wants to know. What real danger is there? Who are the goblins here?

PUPIL. The natives.

TEACHER. There are many terms used here to develop the Indian atmosphere. What are they?

PUPIL. Ayah, Hut jao.

TEACHER. Yes, why does he wish to emphasize the Indian atmosphere?

PUPIL. All this is necessary to develop the atmosphere of danger.

TEACHER. Why is that important?

PUPIL. If it wasn't dangerous, Willie wouldn't have gone after Miss Allardyce.

PUPIL. He would have gone if it wasn't dangerous just the same. [*The class relished this point.*]

PUPIL [*combatively*]. If it wasn't dangerous he wouldn't have gone. There would not have been any rescuing to do. [*The class accepted the rebuke.*]

[*Miss Jones' manner again led the class to realize that one part of the discussion was ended, another about to begin.*]

TEACHER. There is a third point in which we are interested. We have spoken of the plot and the atmosphere. What else is important in any short story?

PUPIL. The character.

PUPIL. It brings out the character of this little boy.

TEACHER. What points in his character are developed in the course of the story. I've read many stories of children who were clever and brilliant but they did not seem very attractive or real. Does Wee Willie Winkie seem real?

PUPIL. Yes. [*Heartily, with agreement on the part of the class.*]

TEACHER. Let us see how this reality is shown by the events of the story.

PUPIL. Well, we are shown that he was a little boy, and he was wild. [*Delightful laughter over "wild."*]

PUPIL [*with an air of giving evidence*]. He was mischievous.

PUPIL. He gave people nicknames.

PUPIL. He was friendly because he spoke to Coppy and made friends with him.

PUPIL [*in an explanatory, reasoning tone*]. He wasn't friendly. There were just certain people that he liked and he told them that he liked them and these people would be envied by others.

TEACHER. Anything else?

PUPIL. He was just like any other little boy. He was inquisitive. [*The class was pleased — nodded agreement.*] He always wanted to find things out.

PUPIL. He was clever. [*Agreement again shown by class.*] He knew enough to tell the bad men that he had sent a man back for money.

TEACHER. Anything else?

PUPIL. He wanted a sputter brush. [*Relish of word.*] He did not want to be kissed. [*The class realized that a little boy would act this way.*]

TEACHER. What is a sputter brush?

PUPIL. A shaving brush.

TEACHER. Anything else about him?

PUPIL. He wanted to have his hair cut short.

PUPIL. That is natural. All boys want to be like grown-ups.

TEACHER. There is another point.

PUPIL. His face?

TEACHER. Why is this important?

PUPIL. It is natural for boys to have freckled faces and scratches. It shows he was mischievous and always getting into trouble.

[*There was considerable enjoyment of these details of personal appearance and their significance.*]

TEACHER. Do we get anything else about his personal appearance?

PUPIL. No.

TEACHER. Do we miss it? Is it necessary? Why didn't Kipling give us more details?

PUPIL. He wanted to tell us more about his character. If he had told us more about his personal appearance it would have made the story too long.

TEACHER. Yes. When you write character sketches you do not talk much about the color of the eyes, and the hair, nor about the subject's teeth. These things are only important when they show the character of the person, as in the case of the short hair of Willie and the scratches on his face. What do you think of his character?

PUPIL. Very brave.

TEACHER. Is there anything besides bravery? Look at the bottom of page 231.

PUPIL. "Are you going to carry us away?" shows he's afraid.

TEACHER. Anything else which shows fear?

PUPIL. It says he was "uncomfortable."

PUPIL. And "blanched."

TEACHER. What does "blanched" mean?

PUPIL. Pale. We get pale from fear.

TEACHER. Anything else here?

PUPIL. It says, [*reading*] "'That is child's talk,' said Wee Willie Winkie. 'Men do not eat men.'"

TEACHER. What does this show you about the child?

PUPIL. He does not want to be considered a child. He likes to be brave and grown up, not a six-year-old boy. He does not want to show he's afraid of them.

PUPIL. I think that shows will-power.

TEACHER. Is it just a question of will-power?

PUPIL [*earnestly — with pleasure, too, in using "sophistication."*] No, I think the way he speaks to those men shows sophistication.

TEACHER. Isn't it really just intelligence? Even if he is a boy he knows they are just native men.

PUPIL. I think it shows his father was a colonel, the way he talks to them. Don't you think so? He was used to being considered superior to other people.

TEACHER. I think that is true.

[*Very brief pause, followed by summing up of the lesson.*]

TEACHER. Of the three things, what are you most interested in — in what is going to happen next, in the place, or in the person?

PUPIL. I think we are interested in the person because Willie Winkie was such a child and he acts like a man.

TEACHER. What type of story should we call it?

PUPIL. It's a short story.

TEACHER. What type?

PUPIL. Good.

TEACHER. Yes, but what particular kind?

PUPIL. A character sketch.

TEACHER. Yes, we have a strong hint of that on the very first page. I want every girl to look for that hint and raise her hand when she has found it.

PUPIL. I think in the line, "Wee Willie Winkie was a very particular kind of a child."

TEACHER [*as if this were a game*]. Oh, it's *way* before that.

PUPIL [*quickly*]. The first sentence.

TEACHER. It's even before that. What sign have we that it's going to be a character sketch?

PUPIL. The title.

TEACHER. But because a story is named after a character does that necessarily mean it's a character sketch?"

PUPIL. No.

PUPIL [*triumphantly*]. The subtitle, "An Officer and a Gentleman."

[*Bell*]

APPENDIX B

LESSON PLANS

LESSON PLANS FOR EXTENSIVE-READING CLASSES

FIRST LESSON ON THE "IDYLLS OF THE KING"

(No previous assignment)

"THE COMING OF ARTHUR"

N. B. The introductory remarks, which may be some of those suggested for the Y classes, will necessarily be brief, as the entire Idyll is to be covered within the period.

Read the Idyll through, interspersing questions which may be suggested by the following:

What story illustrates the condition of society before Arthur brought order into his kingdom?

At the beginning of Arthur's reign how did external nature appear to him?

What lines express the secret of Arthur's power?

Why did Queen Bellicent trust Arthur?

What inherited traits appear in Gawain and Modred?

Explain the significance of: The Lady of the Lake; Excalibur; The three fair queens, the friends of Arthur.

What ideals did Arthur establish for the knights of the Round Table?

What hints are given that the story is to end tragically?

Is Tennyson interested in warfare for its own sake, or does he use it as allegory?

Why is magic of so much importance in this Idyll? What characters and what events give the atmosphere of magic? Does the magic seem to conflict with the Christian ideals? Can you distinguish in this respect between the beginning and the end of the Idyll?

Do you understand that the song of the knights was composed for Arthur's wedding, or that it had been made in his wars?

How does this song help to set forth Arthur's character?

Why do we call these passages songs?

Why do you like or not like Merlin's riddling triplets?

Do you agree with this comment of Stopford Brooke on Merlin's song and the marriage-coronation-song in Rolfe, p. 193?

Cf. Wordsworth on "The Intimations of Immortality":

"Our birth is but a sleep and a forgetting;
The Soul that rises with us, our Life's Star,
Hath had elsewhere its setting
And cometh from afar."

This poem, an allegory, "Shadows Sense at war with Soul." Follow this conflict between Sense and Soul throughout the "Idylls."

Explain Van Dyke's meaning when he says, "The story of the 'Idylls' is a parable on the life of man."

What seem to you the best reasons for reading and studying these "Idylls"?

ASSIGNMENT FOR SECOND RECITATION

1. Read "Gareth and Lynette."
2. Be ready to read aloud the passage in this Idyll which you enjoy most and to explain why you like it. Do you like it because of the meaning of the lines, the picture they give, the beautiful words or effective rhythm, or because they tell in poetic language something in your own experience?
3. What scenes would you like to act out?
4. What is the meaning of the whole story? Why does Tennyson put it in this place among "The Idylls of the King"?

SECOND RECITATION

Review — From reading "The Coming of Arthur" what do you find out about King Arthur?

What were his ideals?

What had he achieved?

In a spiritual way, what do Arthur and the knights of the Round Table mean?

What briefly, is the subject of the story in the Idyll "Gareth and Lynette"?

What time of year is it in this Idyll? How do you know?

Quote or refer to incidents or lines that tell you.

What sort of spirit does Gareth show throughout the Idyll?

Illustrate what you mean by specific references.

Read your chosen passages and make such comments as you think will help us to appreciate them.

N.B. 1. In this part of the class work good reading will be insisted upon. If a pupil fails to read effectively she will be interrupted and another student who has chosen the same passage or the teacher will read.

2. If the student's comments fail to give the significance and beauty of the passage, the teacher will have to supplement them with a few general questions, such as:

What ideal of Arthur's knights is shown by Gareth's conduct here?

What are the most vivid descriptive phrases by which Tennyson pictures to us this scene?

Perhaps the teacher might read the parallel passage from Malory

What does this incident add to your idea of the character of Lynette?

3. Pupils will be allowed to read their chosen passages in the order in which they occur in the Idyll. If, however, an important part is overlooked, the teacher will read it and then ask why it was read.

The following passages ought to be touched upon.

Ll. 32-60 or 98-118 Gareth and his mother, Queen Bellicent.

Ll. 184-193 The city of Camelot.

Ll. 572-577 Description of Lynette.

Ll. 971; 974-6; 1032-1051; 1130-1133 Lyrics.

Ll. 883-891; 901-916 (Morning Star).

Ll. 1154-1157 "... nigh upon that hour when the lone hern ..."

4. The following points must be covered directly or indirectly through the student's discussion of her passage or else by definite question of the teacher.

The ideals of Arthur and his knights — Ll. 116-118; 541-544; 1236-1239.

The gate of Camelot — Ll. 209-226.

The burlesque character of Sir Kay — Ll. 443-450; 460-467; 359-362; 686-718; 734-741.

Symbolism of the figures in the cavern — Ll. 1173-79.

Lancelot, the perfect knight.

Lynette, a modern or mediæval girl?

The humor of Lynette's vituperation.

The feminine subtlety of her songs.

RECITATION PLAN CONTINUED

Perhaps some one who is reading "The Princess" as supplementary work can compare a piece of humor or burlesque she has found there with a passage in this Idyll.

What scenes would you like to act in? In what would the conversation consist?

What is the significance of the Idyll as a whole? What does it add to the Idyll you have already read, "The Coming of Arthur"?

LESSON PLANS FOR INTENSIVE-STUDY CLASSES

INTRODUCTORY QUESTIONS (MONDAY)

If you had to read a long story about some particular time, what would you choose?

A knight? Armor? Purpose? Ideals? Chivalry?

The finest organized group of knights?

The Round Table? Time? Place?

What kind of events do you expect to read about?

Romance?

Would you prefer to read these stories in prose or poetry? Why? Etc. . .

Read a passage of fair length, ll. 1-93, and then go back and ask detailed questions such as are given below under "Recitation." If time permits, the next passage, ll. 94-146, may be read and studied with the questions.

ASSIGNMENT

Study ll. 1 to 236. Part of this will be a review. Come to class ready to talk on the following questions:

1. Give in detail an account of the conditions before Arthur came.
2. What did Arthur accomplish for Leodogran's kingdom?
3. Quote from memory two lines that give Arthur's ideal of a king's work.
4. What happened to Arthur during his expedition in the kingdom of Leodogran?
5. Why did Leodogran hesitate to give his daughter, Guinevere, to Arthur?
6. What two opinions of Arthur are current among the people?
7. Tell Bedivere's story of Arthur's birth.

FIRST AND SECOND RECITATIONS

Where is the kingdom of Cameliard?

How does this story open? Does it sound familiar? Why?

What is the effect of the position in the line of the name "Guinevere"?

Who were the heathen host?

Give in detail an account of the conditions before Arthur came.

What frequently happened to children?

Who can think of similar stories? Romulus and Remus? Mowgli?

Look up "were-wolves" in the unabridged dictionary.

Why did King Leodogran "groan for the Roman legions and Cæsar's eagle"? ("Groans of the Britons" of Gildas — "The barbarians drive us into the sea; the sea throws us back on the barbarians; thus two modes of death await us: we are either slain or drowned.")

Who were King Leodogran's enemies?

Describe the fate of women and children in the wars fought before Arthur's time.

How did it happen that Arthur was not crowned king unanimously?

Describe King Arthur's appearance upon his first expedition.

Who loved first, Arthur or Guinevere?

What did Arthur accomplish for Leodogran's kingdom?

What recalled him to his own kingdom?

What reasons did the knights give for their rebellion?

What two reasons did Arthur give for wedding Guinevere? Which does he give first?

Contrast ll. 82-93 with ll. 96-99.

Quote two lines that give Arthur's ideal of a king's work.

What is meant by "high day"? "clarions shrilling unto blood"?

Explain the figure of speech in "The long-lanced battle let their horses run."

Who are the "Powers who walk the world"? Do they belong to Christian or pagan times?

From what part of the British Isles had the kings come whom he conquered in this battle?

Explain the figures of speech in the following lines: 115-119; 119-120; 121-122; 123.

Who was the warrior whom he loved and honored most?

What is the significance of the "liege"?

Why did these two swear special comradeship?

What ideal does Arthur set up for himself and Lancelot?

Explain "Man's word is God in man."

Who were the first Arthur knighted?

Describe the ceremony of knighthood.

Why did Leodogran hesitate to give Arthur his daughter, Guinevere?

What do you learn of Merlin? Of Bleys?

What answer did the chamberlain make to King Leodogran concerning Arthur's birth?

Is Leodogran angry, sarcastic, or witty in his comment on the chamberlain's answer?

Explain the figure of speech in ll. 166-167.

Explain the figure of speech in l. 168.

What sort of man is Bedivere?

What two opinions concerning Arthur are current among the people?

Tell Bedivere's story of Arthur's birth.

Who was the child given secretly to Merlin?

Whose hour? Merlin's? Arthur's?

THIRD ASSIGNMENT

Study ll. 237-518 (the end). Be ready to talk on the following:

Describe as vividly as you can the scene of the founding of the Round Table.

Describe the Lady of the Lake. What does she symbolize?

What is Excalibur? Describe it. How did Arthur come by it?

Tell Bellicent's story of her childhood. Does anything in it appeal to you particularly and echo your own experience?

What can you make of Merlin's riddling triplets, ll. 402-410?

Describe the marriage of King Arthur and Guinevere.

Name and explain five figures of speech found in this part of your "Idyll."

Look up the meanings of these words if you are not sure of them: dais (257), strait (261), vow (261), a religious or military order (269), casement (273), mage (279), samite (284), mystic (284), cross-hilted (285), minster (288), elfin (298), graven (301), counselled (305), heath (342), fairy changeling (362), chasm (369), dragon (374), cove (377), seer (393), riddling (401), couplets (401), lea (405).

THIRD RECITATION

How do we come to learn all these stories about King Arthur?

Give a character sketch of King Leodogran.

Ll. 245-246. Why "Whom as he could, not as he would, the King
Made feast for"?

What does his quoting the proverb, "A doubtful throne is ice on summer seas," show about King Leodogran?

What is meant by "Uther's peerage"?

Why did his knights swear allegiance to King Arthur?

What effect did the pronouncement of the strict vows have on various knights?

What happened when Arthur explained his ideals to his newly-made knights?

What were the colors of the three rays that fell near the throne?

Whence did they come?

Who are the "three fair queens, the friends of Arthur"?

Describe as vividly as you can the scene of the founding of the Round Table.

Tell all you can about the Round Table.

Describe the Lady of the Lake. What does she symbolize?

What did the Lady of the Lake bestow upon Arthur?

What is Excalibur? Describe it.

Tell the story of how Arthur came by it.

Explain "Urim."

Why is Leodogran not satisfied by Queen Bellicent's story?

What do you learn about Queen Bellicent from her request to her sons to leave the hall before she continues her report of the King?

From their way of obeying their mother's command, which of the two brothers, Gawain and Modred, do you admire?

Tell Bellicent's story of her childhood. Does anything in it appeal to you particularly as like your own experience?

Tell Bleys' story of the birth of King Arthur.

Line 371. What kind of night does this mean?

Line 372-3. Explain "so high upon the dreary deeps It seem'd in heaven."

What do rain and sun typify? Note the order of "rain" and "sun" in the successive triplets. Which begins them? Which ends? What is the significance of this?

Does the first triplet refer to the old wizard Bleys, or to people in general?

What is Merlin's opinion of truth?

Explain line 407.

What is meant by the great deep? (cf. "The Blue Bird")

What can you make of these "riddling triplets"?

What are the prophecies concerning Arthur?

Describe King Leodogran's vision.

If you were a seer how would you interpret it?

Explain ll. 431 ff.

What answer did King Leodogran finally send to King Arthur?

Whom did Arthur despatch for Guinevere?

What, from the events that follow, is the significance of this?

What time of the year marked the marriage feast of Arthur and Guinevere?

What was the prayer of Dubric at the marriage of Arthur and Guinevere?

Explain "The world is white with May." What is May?

What do you understand by "the long night hath roll'd away"? "live the strength, and die the lust"? and "for our Sun is mightier day by day"?

What is the effect of the refrain in the third line of each stanza?

To whom did the King, relying on the strength of his new order, bid defiance?

What is the significance of "for a space"?

Was his purpose in wedding Guinevere fulfilled?

"Have power on this dark land to lighten it,
And power on this dead world to make it live."

Read and explain the figures of speech which you selected.

Sum up Arthur's achievement.

- (1. to unify the land into one kingdom by making petty kings his vassals;
2. to drive back the heathen; 3. to purge the land of robbers and wild beasts; and 4. to uphold law, order, and religion.)

What is the meter of the "Idylls of the King"?

Scan about ten lines.

How do the lyrics differ in meter and rhyme.

Why are they called "lyrics"?

Name and illustrate the different figures of speech that have occurred.

Memorize at least ten lines from this "Idyll."

ASSIGNMENT FOR THURSDAY OR FIRST ASSIGNMENT ON
"GARETH AND LYNETTE"

Study lines 1-467. Be ready to discuss the following:

1. What is it that Gareth desires so much?
2. What sort of mother is Queen Bellicent? Do you consider the relations between mother and son ideal? Why?
3. What knightly ideals does Gareth seek to follow?
4. What demand did Queen Bellicent make of Gareth as a condition of her consent to his going to King Arthur's court?
5. Describe the Gate of Camelot and explain its symbolism.
6. With what success did Gareth meet when he asked his boon?
7. Tell the story of Gareth's coming to King Arthur's court.
8. Explain the figures of speech in these lines: 3-6; 20-25; 74; 291-292; 321.
9. Make sure that you know the meanings of these words: spate (3), cataract (7), precipitancy (8), vacillating (13), yield (18), tilt (27),

leash (51), fast-falling burns (90), scullion, kitchen-knave (151), joust (163), turret (190), sorcery (201), glamor (202), ordinance (301), gyve (362), charlock (380), fealty (391), blazoned (398), reave (411), churl (419), mien (443), brewis (447), seneschal (451).

FIRST RECITATION ON "GARETH AND LYNETTE"

What have you learned of Queen Bellicent?

Explain "a showerful spring."

What is it that Gareth desires so much?

Explain

"Good mother is bad mother unto me.

A worse were better; yet no worse would I.

Heaven yield her for it."

What had encouraged Gareth in his purpose?

What sort of mother is Queen Bellicent? Do you consider the relations between mother and son ideal? Why?

What is the story of the goose and golden eggs?

What is this egg "of finer gold" that Gareth talks about?

What is a "Book of Hours"?

Explain lines 57-60.

Lines 63-65. Interpret these lines. What do the gold and the steel stand for respectively in Gareth's mind?

What is the effect of the direct request in the last three words of the line (70)?

What had been King Lot's attitude towards Arthur?

What do you learn of Arthur's revenge upon rebellious kings?

What arguments does Bellicent use to persuade Gareth to remain at home? or What does Bellicent offer as a substitute for Arthur's wars?

Retell the story Gareth uses to win his mother's consent.

Give the syntax of: thee, jousts, wars — l. 85; frights — l. 89.

What knightly ideals does Gareth seek to follow? Ll. 116-118.

What is Bellicent's last argument? The boy's answer?

Where did the boy get the idea of walking through fire to prove his earnestness and sincerity of purpose?

What demand did Queen Bellicent make of Gareth as a condition of his going to Arthur's court?

Why does she put upon him so severe and humiliating a condition?

Why does she begin "Prince"?

Explain "The thrall in person may be free in soul."

What was Gareth's state of mind after his talk with his mother?

At what time and how did Gareth depart? Why?

Describe Camelot as it first appeared to Gareth.

Describe and explain the symbolism of the Gate of Camelot.

What effect did it have on Gareth's companions?

For a further description of the Gate see "The Holy Grail" ll. 358-359, and "Lancelot and Elaine" ll. 785, 796.

Who is this ancient man l. 236?

How can the phenomena mentioned by the seer be explained scientifically?

"And built it to the music of their harps" l. 258. Compare Tennyson's "Oenome" — "as yonder walks Rose slowly to a music slowly breathed" and "Tithonis" "Like that strange song I heard Appollo sing While Ilion like a mist rose into towers" and "Tiresias" "the song-built towers and gates of Thebes."

Ll. 261-262 — Explain.

Line 266 — Memorize the vows as given in "Guinevere." Ll. 464-480.

Ll. 271-274 — Explain.

With the splendid description of Camelot ll. 296 ff. compare the more famous one in "The Holy Grail" ll. 225-240.

Give Gareth's first impression of the people of Camelot.

Tell three stories to show Arthur's justice as king and judge.

What impression does Sir Kay make by his first act after Gareth's arrival at the court?

Who was Aurelius Emrys? Uther?

How were a knight's deeds recorded in Arthur's hall?

What policy did Arthur, according to his own account, use in dealing with petty kings?

Why does Arthur refuse King Mark's request to be made a knight?

With what success did Gareth meet when he asked his boon?

What does Sir Kay look like?

How does Sir Lancelot describe Gareth?

What is Sir Kay's opinion of Gareth?

What proof is there here that Lancelot is a most courteous knight?

Tell the story of Gareth's coming to King Arthur's court.

SECOND ASSIGNMENT ON "GARETH AND LYNETTE"

Study lines 468-998 of "Gareth and Lynette."

1. Before you begin to read make sure that you know what is meant by these words: — knave, seneschal, tarn, lineage, purport, trenchant, rail, carrion, petulant, shingle, caitiff, guerdon, ruth, cate, etc. The notes in the back of your book and the Glossary which begins on page 244 will help you with a number of these.
2. From the notes also find out about: — *Caer-Eryri*, Isle of Avalon, the in-crescent and de-crescent moon, Peter's knee, etc.
3. Make a list of the figures of speech in this passage and be ready to explain them.
4. Be prepared to talk on the following topics, giving as many details as possible.
 - a. Gareth's life as a kitchen knave.
 - b. The knighting of Gareth.
 - c. Lynette's story and request.
 - d. Gareth and Lynette on the way to Castle Perilous.
 - e. Gareth's first deed of knighthood.
 - f. The battle between Gareth and Morning-Star.
 - g. A character sketch of Lynette.
 - h. Lynette's song, its meaning and purpose.
5. Memorize lines 478-480; 541-544.

SECOND RECITATION ON "GARETH AND LYNETTE"

Review — To make the story clearer let us begin from the beginning. Tell briefly about Gareth's talk with his mother. Tell the story of Gareth's coming to King Arthur's court.

Gareth's life as a kitchen knave.

What tasks were given to him?

How did Gareth do his work? Quote from memory the lines that tell this.

About what did the boys talk?

What accounts do they repeat of King Arthur?

What is the Isle of Avalon? In another poem Tennyson says:

"Or mythic Uther's deeply wounded son
In some fair space of sloping greens
Lay, dozing in the vale of Avalon,
And watched by weeping queens."

What part did Gareth take in the boys' stories?

Is there any humor in lines 499-500?

What figure of speech have you in lines 503-505?

How was Gareth distinguished among his fellows? Lines 494-509.

How long did he serve?

How did it happen he did not complete his "twelvemonth and a day"?

What innate dissimilarity of spirit is there between Sir Kay and Gareth?

Are they types of real people?

Read some lines that show particularly well Gareth's boyish spirit. Lines 532-536; 537; 550-561.

How was Gareth made a knight?

What was the second boon Gareth asked of the King?

What ideals does Arthur set before Gareth? Lines 541-544. Quote.

Why does Gareth speak of his cake? Line 561.

How does King Arthur show his care for the young knight?

Describe Lynette. Can you quote part of the lines that give the picture? Ll. 574-577.

"May-blossom." Can you recall any other person in a poem who is described as being like a white flower in May? Longfellow in "The Wreck of the Hesperus" says:

"And her bosom white as the hawthorne buds
That ope in the month of May."

Does her appearance suggest her character?

What impression do you get of her character from her speech to the King?

What is Lynette's story and request?

What do the bandit knights call themselves? Lines 612-628.

What is the grammatical construction of the names, Morning-Star, Noon-Sun, Evening-Star? Line 619. [Note. This question is asked simply to make a somewhat involved passage clear.]

What happens as soon as Lynette has repeated her request and finished speaking?

How does Arthur characterize Gareth? Can you quote the lines? Ll. 638-640.

Describe Lynette's anger when the quest is given to the kitchen-knave. How did she act? What did she say? What did she do?

What is King Arthur's gift to the new knight?

To whom do "this" and "that" refer in line 665?

Describe Sir Gareth. Explain the figure of speech in lines 669 ff.

Tell about Gareth's departure.

What did Sir Kay think about all this?

Explain the figure of speech in lines 686-692.

Contrast Sir Kay's departure with Gareth's. Lines 717-718 and 684-685.

Who is it that stands up for Gareth before the angry Kay?

Why is Lancelot so friendly towards Gareth?

What had become of Lynette in the meantime?

What effect is gained (line 725) by putting "kitchen-knave" at the end of the stanza?

Tell the story of a "haughty master humbled."

What explanation does Lynette give for Gareth's victory over Sir Kay?

What do you think of Lynette's skill in calling him uncomplimentary names?

How does Gareth answer (lines 753-756)?

What does this indicate about his character?

"That spit of thine" (line 771). What does she mean?

What happened as a result of Lynette's haste to escape from the kitchen knave?

How does Gareth show himself as courteous as well as a brave knight? (lines 784-788).

What effective words does Tennyson use to describe the scene of the crime?

Tell of Gareth's battle with the knaves.

Note the correspondence of sound and sense in "Oilily bubbled up."

What reasons had the thieves for drowning the baron in the swamp?

From whom had Gareth learned to say, "For the deed's sake have I done the deed"? (line 811. Cf. l. 559.)

What boon did Gareth ask as a reward?

What is implied in line 829 by "And there they placed a peacock in his pride"?

Whose was the discourtesy, the baron's or Lynette's?

What does Lynette mean by "this frontless kitchen-knave"? The word is used in an old drama (Volpone) —

"The most prodigious and most frontless piece
Of solid impudence."

Which line in this passage particularly delights you? (line 849)

Who is she who "lay/Among the ashes and wedded the king's son"?

What does the river symbolize? the knight, Morning-Star?

Describe the tent of the first knight.

What is the stone Avanturine?

Describe the arming of Morning-Star.

In the passage, lines 883-916, what words paint the picture?

What is the "Lent-lily"?

". . . daffodils

That come before the swallow dares and take
The winds of March with beauty."

What did Lynette expect Gareth to do when he found himself face to face with the knight?
 Why did Gareth not rebuke Lynette for her taunts?
 What were the knight's intentions regarding Gareth?
 Describe the battle between Morning-Star and Gareth.
 How does Gareth compel Lynette to stoop to ask a favor of him?
 How does Lynette explain Gareth's victory?
 Remembering the symbolism of the Idyll, how do you explain his victory?
 What do you make of Lynette's song?
 Do you note any change in the spirit of her banter?
 Why is this story Gareth tells a parable?
 Is Lynette a snob?
 Wherein are her standards different from those of an American girl?
 How much of his ambition has Gareth achieved so far?

THIRD ASSIGNMENT ON "GARETH AND LYNETTE"

Study lines 1000-1394 (the end). Be ready to discuss these topics:
 Trace the steps by which Lynette came to have faith in Gareth.
 Explain the significance of the sculptures on the cave.
 Why was Gareth "knight to the King's best wish"?
 Lancelot, the perfect knight. Why?
 What does Gareth's quest symbolize? Morning-Star? Noonday Sun?
 Evening-Star? Death?

THIRD RECITATION ON "GARETH AND LYNETTE"

Describe Noonday Sun.
 Lines 1002-1006. "the flower that blows." What flower does he mean?
 What significance has its color?
 Lines 1000-1007. What is the allegorical significance of the golden shield and the battle fought in mid-stream?
 Line 1013 — "a cipher face of rounded foolishness." Explain.
 How did Gareth win his second battle?
 Has Lynette's "Yea, perchance" any significance?
 How does Lynette's introduction of Gareth to Evening-Star differ from the previous ones?
 How does the armor of this third knight suggest old age?
 Describe the battle of Gareth with Evening-Star.
 What part did Lynette have in Gareth's latest victory?
 Trace the steps by which Lynette came to have faith in Gareth.
 Had not Gareth been a true knight in courtesy as in prowess, what reply might he have made to Lynette's apology?
 Describe the picture suggested by lines 1154-1157.
 Why are these lines particularly delightful after the battle scenes?
 Line 1179. What does the hermit's cave mean and why does the man seek shelter there? This passage states broadly the theme of the "Idylls."
 What is the meaning of the sculptures on the walls of the cave?
 Why did Lancelot attack Gareth?
 Where did Gareth get his excuses for his defeat?

What trait of character does Gareth show by laughing at his own fall?

Lines 1199-1202. What is the dramatic purpose of Gareth's announcement of his name and rank?

Do you admire Gareth for his speech to Lancelot? Why? Ll. 1210-1214.

Why does Lynette hate Gareth once more?

Explain why Gareth was "knight to the king's best wish."

Another proof of Lancelot's courtesy.

What final proof did Lynette give of her love for Gareth?

What reputation has the fourth knight?

Describe Night and the effect he produced on all who beheld him.

What surprise did the black helmet disclose?

Why is it fitting that in this Idyll Death should prove only "a blooming boy"?

Line 1348. "with fleshless laughter" — Explain.

Line 1392. Who is referred to?

Line 1394. Who is "he that later told the tale"?

Which version do you prefer?

READING LIST IN VICTORIAN POETRY

To guide the students in their reading of Victorian poetry a mimeographed copy of this list of poets and poems was given to each student in the X classes.

WILLIAM MORRIS

The Defence of Guenevere	Two Red Roses across the Moon
King Arthur's Tomb	Shameful Death
Sir Galahad, a Christmas Mystery	Sailing of the Sword
The Chapel in Lyonesse	Eve of Crécy
A Good Knight in Prison	

ALFRED LORD TENNYSON

Morte d'Arthur	The Miller's Daughter
The Lady of Shalott	The Charge of the Light Brigade
Sir Launcelot and Queen Guinevere	The Defence of Lucknow
Sir Galahad	Northern Farmer, Old Style and New
Saint Agnes' Eve	The May Queen
Godiva	The Songs in "The Brook"
Ænone	The Lotos-Eaters
Mariana	Crossing the Bar

Longer Poems

Rosalind	Enoch Arden
Kate	The Princess
The Two Voices	In Memoriam (parts)
The Dying Swan	

MATTHEW ARNOLD

Dover Beach	Tristram and Iseult
The Forsaken Merman	Sohrab and Rustum
Requiescat	

ROBERT BROWNING

The Pied Piper of Hamelin	My Last Duchess
Incident of the French Camp	The Glove
The Lost Leader	The Last Ride Together
Hervé Riel	'Childe Roland to the Dark Tower Came'
'How They Brought the Good News from Ghent to Aix'	
Love among the Ruins	<i>Longer Poems</i>
Home Thoughts from Abroad	Saul
Rabbi Ben Ezra	Pippa Passes (the whole drama)
Abt Vogler	Fra Lippo Lippi
	Andrea del Sarto

ELIZABETH BARRETT BROWNING

Sonnets from the Portuguese I, III, VI, VII, VIII, XV, XVIII, XX, XXII, XXVI,
XXVIII, XXX, XXXVIII, XLIII, XLIV

Isobel's Child	The Deserted Garden
The Lay of the Brown Rosary	Consolation
The Romaunt of the Page	A Musical Instrument
The Cry of the Children	

CHRISTINA ROSETTI

Bride Song from "The Prince's Progress"	Passing Away
A Birthday	Is It Well with the Child?
Song — "When I am dead, my dearest"	Remember
Uphill	Aloof
	Rest

DANTE GABRIEL ROSSETTI

The Blessed Damozel	A Last Confession
Sister Helen	Jenny

CHARLES ALGERNON SWINBURNE

First Chorus in "Atalanta in Calydon" beginning "Pleasure with pain"	A Forsaken Garden
Third Chorus in "Atalanta in Calydon"	A Wasted Vigil
Chorus in "Bothwell" — "Love with shut wings"	Ave atque Vale
Before Dawn	Itylus
Madonna Mia	A Watch
	Étude Realiste
	The Roundel
	Salt of the Earth

ANTHOLOGIES

The Oxford Book of English Verse
 Anthology of Victorian Poetry
 The Home Book of Verse

MINOR VICTORIAN POETS

(to be found in the anthologies)

Walter Savage Landor	Robert Louis Stevenson
Leigh Hunt	William Henley
Thomas Hood	Austin Dobson
Charles Kingsley	Edmund Gosse
Arthur Hugh Clough	John Addington Symonds
James Thomson	Edward Fitz-Gerald
O'Shaughnessy	

APPENDIX C



TESTS ON LITERATURE

TEST ON THE "IDYLLS OF THE KING"

DIRECTIONS. After each of the following statements place on the dotted line the number of the expression that makes the whole statement most correct.

For example:

3

.....

- A. The theme or real subject of the "Idylls of the King" is (1. the war of the nobles for the throne. 2. the adventures of brave knights. 3. the war of soul with sense. 4. the greatness of Arthur as king.)
.....
- B. Tennyson's chief aim in writing the "Idylls of the King" was (1. to describe Sir Lancelot. 2. to give a picture of the king's court. 3. to write a beautiful story. 4. to describe the spiritual struggle of man.)
.....
- C. The "Idylls of the King" shows that (1. all men are wicked. 2. good men must fight against the evil in life. 3. for good men life is all happiness. 4. evil never wins.)
.....
- D. The true knights of the Round Table did brave deeds for (1. pay. 2. the excitement. 3. favors from Arthur. 4. the sake of doing good deeds.)
.....
- E. The chief purpose of the Round Table was (1. fine etiquette. 2. splendor of dress. 3. righting wrongs. 4. tournament prizes.)
.....
- F. Chivalry means courtesy and kindness to (1. women. 2. children. 3. enemies. 4. everybody.)
.....
- G. To symbolize the changes in the character of the knights of the Round Table, Tennyson uses as a background for the whole series of idylls (1. the seasons of the year. 2. the life and death of Merlin. 3. Lancelot's victories in the tournaments. 4. Sir Bedivere.)
.....
- H. "Gareth and Lynette" is a necessary part of the "Idylls" as a whole because this idyll gives a picture of (1. the beautiful pavilion and attendants of the knight Morning-Star. 2. four interesting single combats. 3. the knighthood of the Round Table at its best. 4. death.)
.....
- I. "Lancelot and Elaine" is a necessary part of the "Idylls" as a whole because this idyll tells how (1. Arthur came by the diamonds. 2. Elaine guarded Lancelot's shield. 3. Lancelot was wounded. 4. Lancelot failed as knight and faithful subject.)
.....
- J. The "Idylls" leaves the impression that (1. life is not worth while. 2. goodness and beauty make life worth while. 3. failure makes effort utterly worthless. 4. victory in life is impossible.)
.....
- K. The most important story that runs through all the "Idylls of the King" is (1. the contest for the diamonds. 2. the contest for

- the throne by Modred. 3. the conflict of love and loyalty in Lancelot. 4. the rivalry of Gawain and Lancelot for Elaine.)
- L. Of these four scenes the most intensely dramatic as presented by the poet is the scene in which (1. Gareth comes to Camelot. 2. Gareth wins Lynette. 3. Lancelot gives the diamonds to Guinevere. 4. Modred is slain.)
- M. The most beautiful and colorful word picture in the "Idylls of the King" is the description of (1. Elaine on her barge. 2. the hermit's cave. 3. the gate of Camelot. 4. the last battle.)
- N. The scene that arouses the greatest emotion in us is (1. the marriage of Arthur and Guinevere. 2. the knighting of Gareth. 3. Gawain's courtship. 4. Gareth's victory over Death.)
- O. The best description of a scene of great noise and confusion told of (1. Camelot as Gareth first saw it. 2. Lancelot's reception at Astolat. 3. the last battle of the Round Table. 4. the casting away of Excalibur.)
- P. The most vividly real and humanly interesting character in the "Idylls of the King" is (1. Lynette. 2. Merlin. 3. Arthur. 4. Evening-Star.)
- Q. Sir Kay is a (1. burlesque or humorous 2. noble and inspiring. 3. tragic 4. useless) character.
- R. Gareth quietly accepted Lynette's taunts because of (1. indifference. 2. anger so great he was unable to speak. 3. his ideals of chivalry. 4. fear of being reported to King Arthur.)
- S. Among the Arthurian legends is the story of (1. the sword of Siegfried. 2. the quest of the Holy Grail. 3. the quest of the golden fleece. 4. the diamond necklace.)
- T. The word picture that is richest in gorgeous colors and number of figures is (1. the founding of the Round Table at the coronation of King Arthur. 2. the journey of Gareth and Lynette through the forest. 3. Elaine guarding the shield of Lancelot. 4. the passing of Arthur on the barge.)

DIRECTIONS. From the names lettered A, B, C, etc., fill in the blank spaces so that in each case the epithet describes correctly the character whose name is written in the space in front of the epithet.

- | | |
|--|-------------|
| 1. , the fair, the lovable. | A. Merlin |
| 2. , the most courteous knight. | B. Gawain |
| 3. , the wisest of men. | C. Gareth |
| 4. , who leaped at all he saw. | D. Elaine |
| 5. , knight to the king's best wish. | E. Lancelot |

DIRECTIONS. On a separate sheet of paper write accurately at least ten lines of the "Idylls of the King."

DIRECTIONS. If the statement is true mark a plus sign (+) on the dotted line at the end of the statement. If the statement is false mark a zero (0) at the end of that statement.

- A. Camelot and the Hall of Arthur symbolize the growth of human institutions and the spiritual development of man.
- B. The Lady of the Lake symbolizes love.
- C. Tennyson found the story of Lancelot and Elaine in a collection of Arthurian legends.
- D. Wagner in his operas uses some of the same legends Tennyson uses in the "Idylls of the King."
- E. The "Idylls" teaches that to try to do good is worth while in spite of apparent defeat.
- F. There is no logical sequence or order in the arrangement of the individual idylls in the series.
- G. Chivalry encourages visionary quests rather than practical good deeds.
- H. For a knight to mention a rumor of the Court concerning the Queen was an offense against his ideals.
- I. We can understand the reasons for Guinevere's conduct even though we may not excuse her.
- J. Lynette's insolence had a bad influence on Gareth.
- K. Lancelot never regretted his disloyalty to the King.
- L. The faithlessness of Gawain and the treachery of Modred show the effect of the sin of Lancelot and Guinevere.
- M. Guinevere's beauty was purely spiritual.
- N. Tennyson is more interested in tournaments than in the inward combat and victory of the soul.
- O. The story of King Arthur and the Knights of the Round Table can be applied to all of us.

DIRECTIONS. Check within the parentheses the expressions which you think the poet himself must have written. Leave the space blank if you think Tennyson did not write the lines. Judge them as good or bad poetry.

- A. Towers that stood out
Against the moon. (.....)
- B. Towers that, larger than themselves
In their own darkness, thronged into the moon. (.....)
- C. And through the tree
Rushed ever a rainy wind. (.....)
- D. And all at once she rose
And abruptly turned away. (.....)
- E. O sweet star,
Pure on the virgin forehead of the dawn. (.....)

TEST ON "JULIUS CÆSAR"

PART I

Four conclusions, A, B, C, D, are given for each of the following incomplete statements. One makes the whole statement correct, the others make it untrue. For each of these statements numbered 1-30 draw a line through the letter of that one conclusion which makes the statement most correct.

1. The play "Julius Cæsar" shows what happens when
 - A. soothsayers get control over the destinies of men.
 - B. an idealist like Brutus assumes control over events and the actions of other men.
 - C. women control the actions of their husbands.
 - D. young men take control of affairs from their elders as Octavius did from Antony.
2. The plot of "Julius Cæsar" is based on
 - A. the rivalry of Brutus and Antony.
 - B. the effect of the supernatural on the lives of men.
 - C. the causes and effects of the assassination of Cæsar.
 - D. the devotion of Calpurnia and Portia to their husbands.
3. The play "Julius Cæsar" shows us that
 - A. mistakes in judging men and events will defeat a man's noblest plans and highest ideals.
 - B. dishonesty of the leaders will cause the defeat of an army.
 - C. friendship in politics is dangerous.
 - D. women should exercise an influence in the government.
4. The best title for the play, if it were not "Julius Cæsar," would be
 - A. "The Grandeur That Was Rome."
 - B. The Fall of Rome.
 - C. Brutus.
 - D. Mark Antony.
5. Cassius started the conspiracy because
 - A. he hated Cæsar for personal reasons.
 - B. he wanted the democratic form of government to continue.
 - C. he wanted Brutus to rule Rome.
 - D. he wanted to burn and plunder Rome.
6. Brutus joined the conspiracy chiefly because
 - A. his personal love of Cæsar had turned to hate.
 - B. he wanted the democratic form of government to continue.
 - C. he himself wanted to rule Rome.
 - D. he loved Cassius for his wisdom and wanted him to rule Rome.

7. Cæsar gave up the attempt to defend himself against the assassins when he saw
 - A. he was standing at the foot of Pompey's statue.
 - B. the hand of Brutus lifted against him.
 - C. how numerous his conspirators were.
 - D. the senators fleeing for their lives.
8. Antony gained control over the mob by his
 - A. personal popularity with the people.
 - B. clear, logical appeal to their reason.
 - C. appeal to their emotions and self-interests.
 - D. promise of a purely republican form of government.
9. When the conspiracy was started the leader or leaders in the government of Rome were
 - A. Pompey, Cæsar, and Crassus.
 - B. Cæsar.
 - C. Octavius Cæsar, Antony, and Lepidus.
 - D. Cæsar and Brutus.
10. After the assassination of Cæsar, Rome was governed by
 - A. a monarch.
 - B. republican officers elected by the people.
 - C. an emperor.
 - D. communists.
11. The quotation "the quarrel
Will bear no color for the thing he is" means
 - A. the quarrel made Cæsar see red so that his anger could not be borne.
 - B. the quarrel was about the color of the things.
 - C. Cæsar has not given sufficient cause to warrant his assassination.
 - D. Cæsar will wear no color that quarrels with his complexion.
12. The quotation "Cowards die many times before their death," means
 - A. cowards suffer the evils of death as often as they are afraid of death.
 - B. cowards are nearly killed many times before they die.
 - C. cowards often die from fear of death.
 - D. cowards often pretend to be dead in order to escape death.
13. There is a decided contrast in character which determines the events of the drama between
 - A. Soothsayer and Poet.
 - B. Brutus and Antony.
 - C. Lucius and Pindarus.
 - D. Flavius and Marullus.
14. Brutus' speech is given in prose because
 - A. it had no effect on the mob.
 - B. Brutus was not so well educated as Antony.
 - C. Brutus could not make a good speech.
 - D. Brutus made a clear, direct appeal to the people's reason.

15. Cæsar is described by history as
A. a weakling.
B. a petty tyrant.
C. a physical giant.
D. the most capable man Rome ever had.
16. In character the Cæsar described by history resembles most closely
A. the Cæsar of the play.
B. the Czar.
C. the Kaiser.
D. Theodore Roosevelt.
17. The principal events in the play "Julius Cæsar" are taken from
A. ancient tales and legends.
B. the playwright's imagination.
C. a popular novel of Shakespeare's time.
D. Plutarch's "Lives."

DIRECTIONS. Five of the following seven expressions are taken from other plays by Shakespeare. The other two are not and are inferior in vividness, picturesqueness or poetic quality. Check the passages you think Shakespeare wrote.

18. This castle hath a pleasant seat; the air
Nimbly and sweetly recommends itself
Unto our gentle senses.
19. A summer's night I met my love on the path
That leads to her dwelling and to my heart.
20. Away you scullion! you rampallian! you fustilarian!
I'll tickle your catastrophe.
21. Come out on the hills! The birds are building their nests.
Spring winds will blow all your troubles away!
22. It was the lark, the herald of the morn,
Night's candles are burnt out, and jocund day
Stands tiptoe on the misty mountain's tops.
23. Will all great Neptune's ocean wash the blood
Clean from my hand? No; this blood will rather
The multitudinous seas incarnadine
Making the green one red.
24. We are such stuff
As dreams are made on, and our little life
Is rounded with a sleep.
25. Give a quotation at least three words long that shows us something about the character of Brutus.
26. Give a quotation at least three words long that shows us something of the character of Cassius.
27. The history of Cæsar's Gallic Wars was written by
A. Pompey.
B. Brutus.
C. Cæsar.
D. Mark Antony.

28. Shakespeare also wrote an historical Roman play called
 - A. The Athenian Slave.
 - B. Marius and Sulla.
 - C. Cato.
 - D. Antony and Cleopatra.
29. Shakespeare lived from
 - A. 1450-1525.
 - B. 1564-1616.
 - C. 1722-1776.
 - D. 1783-1810.
30. The quotation "Pardon me, Julius! Here wast thou bayed,
brave hart." contains
 - A. personification.
 - B. a simile.
 - C. a metaphor.
 - D. metonymy.

PART II

If a statement is true mark a plus (+) on the dotted line at the end of that statement. If a statement is false mark (0) on the dotted line.

1. Cassius asked Brutus to head the conspiracy because the Roman people would trust the honorable intentions of Brutus.
2. Portia won the confidence of Brutus concerning the conspiracy by arguing for women's rights in politics.
3. Brutus permitted Antony to speak at Cæsar's funeral because he believed that Antony would speak of Cæsar only as his personal friend.
4. Antony spoke at Cæsar's funeral to win the favor of the Roman people.
5. Brutus got his way in the cases where his plan differed from that of Cassius because Brutus proved to be the real leader of the conspirators.
6. Brutus quarreled with Cassius because Cassius wanted to be commander-in-chief of the army.
7. The climax of the play occurs when the friendship between Brutus and Cassius is strained by the quarrel.
8. It was possible to have so many changes in scene on the stage in Shakespeare's day because no stage settings at all were ever used.
9. Mob scenes and scenes with large numbers of characters are more common in Shakespeare's plays than in modern plays because the stage of Shakespeare's time was larger than most modern stages.
10. "This was the noblest Roman of them all," means that Brutus was the highest in rank among the conspirators.
11. The play "Julius Cæsar" would be more vivid and picturesque if the characters were costumed in Roman style than it would be if they wore modern dress.

2. Barrie's play "Dear Brutus" gets its title from
 "The fault, Dear Brutus, is not in our stars
 But in ourselves that we are underlings."
13. An element of suspense is introduced into the play when Antony
 says, "These many, then, shall die."
14. The action of the drama occurs in different places and with the
 lapse of time between the events of the different scenes.
15. The Forum in which a number of scenes take place was in the
 Senate House.
16. In his tragedies Shakespeare introduces elements of comedy.
17. Shakespeare got his ideas for the plots of his plays from the life
 around him.
18. Shakespeare's characters are more like types than they are like
 real people.
19. The women characters always have subordinate parts in Shake-
 speare's plays.
20. The idea or theme of "Julius Cæsar" could be made the basis or
 theme of a modern play.

TEST ON MODERN ESSAYS

Read the essay in "Essays and Essay Writing" on page 270 entitled, "On the Other Side," and then put the number of minutes it took you to read the essay on the dotted line opposite *Time*.

Read as fast as you can but also read so carefully and thoughtfully that you will be able to answer these questions without much re-reading.

PART I

Draw a line through the letter of the expression which makes the whole statement most correct.

1. The purpose of this essay is to show
 - A. the disadvantage of being young.
 - B. the disadvantage of being an invalid.
 - C. the advantages and disadvantages of being able to see both sides of a question.
2. In this essay the author is explaining a
 - A. comical situation.
 - B. serious idea.
 - C. satirical reflection.
3. The author develops his theme chiefly by
 - A. descriptions.
 - B. references to nature.
 - C. accounts of humorous situations.
4. "No single virtue is the key to the universe" means
 - A. The League of Nations will never succeed.
 - B. Woman suffrage will perfect the government.
 - C. No one good quality can be used to solve the difficulties of life.
5. "'raw haste, half-sister to delay'" means
 - A. Haste makes waste.
 - B. Don't cross the bridge till you come to it.
 - C. A rolling stone gathers no moss.
6. "The greatest inequality is achieved by the equal treatment of unequals" means
 - A. All men are created free and equal.
 - B. It is unjust to treat everybody alike because all men are not equal.
 - C. To make the world safe for democracy everybody must be treated exactly alike.
- 7-11. As used in this essay,
 7. *contention* means
 - A. being content

- B. dispute
- C. game.
- 8. *impartial* means
 - A. fair.
 - B. not particular.
 - C. judge.
- 9. *inevitable* means
 - A. impossible.
 - B. unavoidable.
 - C. evident.
- 10. *diverting* means
 - A. annoying.
 - B. interrupting.
 - C. amusing.
- 11. *equilibrium* means
 - A. love of liberty.
 - B. equality.
 - C. state of balance.
- 12. The best place to find out something about Christian Science is
 - A. Bartlett's "Familiar Quotations."
 - B. Who's Who.
 - C. Readers' Guide to Periodical Literature.
- 13. "All the yarn Penelope spun in Ulysses' absence" refers to
 - A. Homer's "Odyssey."
 - B. Chaucer's "Canterbury Tales."
 - C. Spenser's "Faerie Queene."
- 14. Sam Weller is a character in a novel by
 - A. Shakespeare.
 - B. Dickens.
 - C. Tennyson.
- 15. Sentimental Tommy is the hero of a novel by
 - A. Longfellow.
 - B. Barrie.
 - C. Morley.

The sentence fragments below mark the beginning of new paragraphs in the essay. Check those which begin paragraphs which contain a development of the thought different from the line of thought that has been previously developed in the essay. Leave unchecked those that begin paragraphs which only serve to add another illustration to the idea already discussed.

- 16. "Sallie and I were discussing an acquaintance."
- 17. "While we get frequent profit and amusement....."
- 18. "Discanting upon the sins of procrastination....."
- 19. "James says that obstinate insistence that....."
- 20. "Many-sidedness, however, had its perils, too."

PART II

If a statement is true mark a plus (+) on the dotted line at the end of that statement. If a statement is false put a zero (0).

1. The author of this essay says that we should try to see the other person's point of view.
2. The author says that one person naturally takes the opposite view of things from another.
3. The author says that the expression of different points of view makes life more interesting.
4. The author says that intelligent people never change their minds.
5. The author says that only a stupid person does not know how to make up his own mind.
6. The author would make a very successful political leader.
7. The author of this essay shows us that he is more interested in people than in nature.
8. This essay is partly narrative.
9. The first two paragraphs in this essay are dull and uninteresting.
10. The end of this essay is interesting and graceful.
11. This essay is lacking in variety of incident and illustrative details.
12. The sentences are skillfully varied in form, length, arrangement.
13. The writer's vocabulary is limited and generally poor.
14. There is humor in this essay.
15. In subject and treatment this essay is very like "The Saturday Night Bath."

PART III

Some of the following expressions which occur in the essay are vivid, original, or picturesque, and some are quite ordinary and uninteresting. Check those that seem to you vivid, original, or picturesque.

1. loyal, velvet souls.
2. ploughed up the dry facts.
3. none of us cared.
4. mist-magnified, haze-distorted views.
5. Interrogative Bore.
6. he was lonely as one katydid without another to cry katydidn't.
7. and I gave my opinion.

Here is a list of magazines and a list of things which you might want to find. In front of the name of the magazine put the number of the topic which you would be most likely to find in that magazine.

- | | |
|--------------------------------------|---|
| ... <i>The Atlantic Monthly</i> . | 1. A familiar essay. |
| ... <i>The Bookman</i> . | 2. Illustrated essay on Christmas. |
| ... <i>The National Geographic</i> . | 3. Statistics on the coal strike. |
| ... <i>World's Work</i> . | 4. A recent free verse poem. |
| ... <i>Scribner's</i> . | 5. Criticism of a recent book of fiction. |
| ... <i>The American Mercury</i> . | 6. Big game in Africa. |
| ... <i>The Dial</i> . | 7. Report on the trial of Col. Mitchell. |
| ... <i>Reviews of Reviews</i> . | 8. Satirical comment on America. |

TEST AFTER READING "THE GOLDEN TREASURY"

Read this poem and then follow the directions carefully.

1. Underline all the words, expressions, and lines which do for you any of the things listed below.
2. Note that there is a key word for each topic on the list.

WORDS, EXPRESSIONS, AND LINES:	KEY WORD
that tell of things you have yourself experienced	
actually or in your imagination	Experience
that express emotion	Emotion
that make you see pictures	Picture
that make you hear sounds	Sounds
that give you a sensation of movement	Movement
that give you a sensation of taste	Taste
that give you a sensation of touch	Touch
that give you a sensation of smell	Smell
that create for you a poetic image, an imaginative figure or scene	Imagination
that are the fresh (not commonplace) and vivid expression of ideas	Fresh expression
that make you feel: boredom or pleasure or pain or joy or disgust or exultation or aspiration.	Pleasure or Pain or Joy or Boredom
that arouse your own emotions such as: love or hate or fear or hope or sorrow or joy, etc.	Love or Hate or Fear, etc.
that would sound musical if read aloud	Musical

3. In the blank spaces to the right of the lines of poetry write the key word which explains why you underlined the word, phrase, or line.
4. If you wish to point out more than one thing in a single line number your underlinings and number the key words to correspond. Write small but clearly.
5. Here is an example of how you should do this:

(1) "The waves beside them danced.	(1) Picture
But they (1) <u>outdid</u> the (2) <u>sparkling</u>	(1) Experience
<u>waves</u> in glee."	(2) Picture
(1) (3)	(3) Emotion

"I bring fresh showers for the thirsting flowers
 From the seas and the streams;
 I bear light shade for the leaves when laid
 In their noonday dreams."

[In this manner were given stanzas I, II, IV, and VI, 56 lines in all, of Shelley's "The Cloud."]

The title of this poem should be.....
 Name any other poems you have read
 which are suggested to you by your
 reading of this poem. (Name as many
 as you can.)

Underline the word or expression which makes the statement correct.

The writer of this poem is (1) exaggerating things for the sake of attracting attention, (2) telling the truth about how he sees and feels things, (3) teaching a moral lesson.

The chief purpose of the author in writing this poem was to (1) express emotions, (2) explain his ideas about winds and rains, (3) make pleasing rhyme sounds.

The poet (1) describes nature for its own sake, (2) uses nature as a means of expressing his own feelings, (3) uses nature chiefly for figures of speech.

The author of this poem shows that he is (1) imaginative to the point of insanity, (2) gloomy in disposition, (3) ecstatically sensitive to beauty.

This poem resembles most closely poems by (1) Burns, (2) Wordsworth, (3) Keats, (4) Shelley.

The lines which have the greatest number of the qualities of the poem before you are:

- (1) "Oft before the hours of school
 I travelled round our little lake, five miles."
- (2) "Declare, O muse, in what ill-fated hour
 Sprung the fierce strife, from what offended power."
- (3) "I bind the sun's throne with a burning zone,
 And the moon's with a girdle of pearl."

TEST ON MODERN POETRY

N. B. In this test you may use your books.

Lyric poetry is the expression in patterns of rhythmical words of emotions aroused by the experiences of life. Name, from memory if possible, FIVE poems which are for you the expression in patterns of rhythmical words of emotions aroused in you by your experiences of life. Describe your experiences briefly.

NAME OF POEM OR THE FIRST LINE	ACCOUNT OF YOUR EXPERIENCE
A.
B.
C.
D.
E.

DIRECTIONS. Read the poems mentioned below and then answer the questions by writing on the dotted line in the margin the number of the expression which best completes the statement.

Read "The Road" by James Stephens in *Verse of Our Day*, p. 178 or in *High Tide*, p. 189.

- A. This poem makes you feel (1. indifferent. 2. amused. 3. courageously resolved. 4. ready for a hike by yourself.)
- B. "A peak of our desires" might be, according to this poem (1. wealth. 2. many fine clothes. 3. more friendships. 4. being a "star.")

III. Read "The Daffodils" by Lizette Woodworth Reese in *Verse of Our Day*, p. 70 or in *High Tide*, p. 11.

- A. This poem expresses (1. regret for winter. 2. joy of spring. 3. impatience at the lateness of the season. 4. dislike of winter.)
- B. This poem makes you feel (indifference to the weather. 2. delight in early flowers. 3. fear for the shortness of life. 4. indifference.)

DIRECTIONS. In the next four questions use the number 1 for the first poem mentioned, 2 for the second, and 0 when you do not wish to make a distinction between the two poems on any stated point. Write 1 or 2 or 0 on the dotted line in the left margin.

- IV. Of the poems 1. "The Road" and 2. "The Daffodils," which one has:
A. greater originality in thought and expression.

- B. the more imaginative background as a setting for the general thought or theme.
- C. a stronger and more sincere expression of the author's personal conviction or ideals.
- D. more imaginative and picturesque descriptions of details.
- V. Read 1. "The Closed Eye" by Francis Ledwidge in *Verse of Our Day*, p. 16 or in *High Tide*, p. 159, and 2. "Lavender" by Alfred Noyes in *Verse of Our Day*, p. 105 or *High Tide*, p. 175. Which of the two poems 1. "The Closed Eye" and 2. "Lavender" has:
- A. more sincerity in the expression of the poet's feelings.
- B. a larger number of imaginative descriptions.
- C. more suggestions of other pictures and ideas.
- D. more genuine happiness.
- E. a more swinging rhythm.
- F. more vivid and fresh (not trite or commonplace) expressions.
- G. a larger number of your own experiences.
- H. wider human sympathy.
- I. more poetical descriptions of pictures, sounds, etc.
- VI. Read 1. "Roofs" by Joyce Kilmer in *Verse of Our Day*, p. 179, or in *High Tide*, p. 40, and 2. "Tewkesbury Road" by John Masefield in *Verse of Our Day*, p. 34, or in *High Tide*, p. 104. Which of the two poems 1. "Roofs" and 2. "Tewkesbury Road" is:
- A. the more realistic expression of your own experiences.
- B. the more sincere expression of the poet's own feelings.
- C. more varied in pictures.
- D. more original or unusual in thought.
- E. more joyous and gay.
- F. the expression of a poet who loves the out of doors.
- G. more of a call to adventure.
- H. more likely to make you feel content.
- VII. Read 1. "Hills" by Arthur Guiterman in *Verse of Our Day*, p. 75, or in *High Tide*, p. 118, and 2. "After Sunset" by Grace Hazard Conkling in *Verse of Our Day*, p. 76, or if you have *High Tide* on the mimeographed sheet.
- A. The theme of these poems is (1. the beauty of the hills. 2. hiking among the hills. 3. courage inspired by the hills. 4. sunset on the hills.) Which of the two poems 1. "Hills" and 2. "After Sunset":
- B. has the more imaginative and suggestive background for the expression of the theme.
- C. shows the fondness of the poet for outdoor activity.
- D. shows a richer appreciation of nature on the part of the poet.
- E. has more varied and original expressions.
- F. gives more suggestive and poetic ideas.
- G. shows greater sincerity on the part of the poet.
- H. makes you want to tramp out on the hills.
- I. shows a longing for comfort and hope.
- J. gives you the feeling of experiencing and understanding many things.

- VIII. A contemporary poet who makes the most popular appeal through strongly accented rhythm is (1. Lizette Woodworth Reese 2. Francis Ledwidge 3. Alfred Noyes 4. Grace Hazard Conkling.)
- IX. Read these three quotations and mark with an A the quotation which contains the most imaginative or poetic descriptions, B for the next best, and C for the least imaginative or poetic.
(Write A or B or C)
1. "When the blue hills grow tender, when they pull
The twilight close with gesture beautiful
And shadows are their garment....."
 2. ".....the hills
At evening when the slanted radiance fills
Their hollows....."
 3. ".....your plains
Your gentle valleys
Your drowsy country lanes
And pleached alleys."
- X. Read these three quotations and mark with an A that one which gives the finest picture, the next best B, and the least picturesque C.
1. "To halt at the chattering brook, in the tall green
ferns at the brink"
 2. "With a basketfull of lavender
And purple dreams he comes."
 3. "And like an apron full of jewels
The dewy cobweb swings."
- XI. Read these three quotations and mark with an A the quotation you think most suggestive of other things or ideas, the next best B, and the least suggestive C.
1. "The woodbine lassoing the thorn"
 2. "And drooping Ruth-like in the corn
The poppies weep the dew."
 3. "Lavender, Lavender!
His songs are fair and sweet."

TEST ON SHORT STORIES

Based on *The Golden Book* for June, 1926

N. B. In this test you may use your copy of the magazine in any way you wish.

I. On the dotted line at the end of each of the following titles write *short story* or *essay* or *drama* or *episode* or *fable*.

- | | |
|--|-------|
| 1. The Drake Who Had Means of His Own p. 725 | ..... |
| 2. The Fourth Man p. 736 | ..... |
| 3. The Song of the Blackbird p. 751 | ..... |
| 4. Turtle Eggs for Agassiz p. 745 | ..... |
| 5. The Aztec Treasure House p. 764 | ..... |
| 6. The Home-Coming p. 783 | ..... |
| 7. Why Marry? p. 789 | ..... |
| 8. The Distracted Preacher p. 839 | ..... |
| 9. A Happy Man p. 845 | ..... |
| 10. The Rival Dance Halls p. 827 | ..... |

II. Here is a list of various types of short stories and other kinds of fiction and also a partial list of the contents of your magazine. On the dotted line after each title put the number of the subject or topic which **BEST** serves to classify it.

- | | | |
|---|---------------------------------|-------|
| 1. romance | A. The Drake Who Had Means of | |
| 2. story of plot | His Own p. 725 | ..... |
| 3. study of character | B. The Song of the Blackbird | |
| 4. local color | p. 751 | ..... |
| 5. social satire | C. Finding King Solomon's Hoard | |
| 6. a study of social problems | p. 762 | ..... |
| | D. Wan Lee, the Pagan p. 752 | ..... |
| 7. a study of human and animal psychology | E. Compensated p. 765 | ..... |
| | F. The Home-Coming p. 783 | ..... |
| | G. Why Marry? p. 789 | ..... |
| | H. The Rival Dance Halls | ..... |
| | I. A Happy Man p. 845 | ..... |
| | J. The Honour of the Name | ..... |

III. The word that **BEST** describes the impressions made by each of the stories listed A-D is:

- | (Write 1 or 2 or 3) | | |
|---------------------|---------------------------------|-------|
| 1. good rough fun | A. The Fourth Man p. 736 | ..... |
| 2. subtle humor | B. The Rival Dance Halls p. 827 | ..... |
| 3. horror | C. Compensated p. 765 | ..... |
| | D. The Drake Who Had Means of | |
| | His Own p. 725 | ..... |

- IV. Compare "Compensated" p. 765 and "The Home-Coming" p. 783. Which of the two is the truer to the short story type in that it has:

(Write "Compensated" or "Home-Coming")

1. a single dominant scene
2. fewer characters
3. greater economy of exposition
4. a sharp climax
5. a quick ending

- V. Of the stories listed A-C which has:

(Write 1, 2, or 3)

1. the best beginning A. "Wan Lee, the Pagan" p. 752
2. the greatest economy of explanations B. "The Home-Coming" p. 783
3. the most sudden and abrupt ending C. "A Happy Man" p. 845

- N. B. In the next four questions write *Yes* or *No* on the dotted line.

- VI. Look at the old Scotch ballad, "The Bonny Earl of Murry" p. 851. Would a well constructed story have, as this ballad has:

1. a complete story in a limited space
2. a brief introduction to give atmosphere, situation, and characters
3. the climax at the beginning
4. suggestions of many different scenes and situations as in stanzas III, IV, and V
5. a single impression as "regret"

- VII. On page 727, middle of the second column, the author declines to tell "how Jimsy became married." Would the narration of the incident make this a better constructed story?

- VIII. At the end of "The Home-Coming," bottom of page 785, the author does not tell how it all turned out. Would giving you the solution make this a better constructed story?

- IX. In "Wan Lee, the Pagan," near the bottom of the second column on page 757, the story teller says, "That it might have been a superstitious premonition did not occur to me until long after." Is this a common device for creating suspense in a short story?

- N. B. In the next five questions write on the dotted line the number of the expression which makes the statement MOST CORRECT.

- I. The theme of "The Drake Who Had Means of His Own" p. 725 is:

1. laws such as those game laws are not always obeyed.
2. a man can rule by stirring up jealousies and rivalries.
3. a woman's tongue is a doubled-edged sword.
4. it is amusing to watch a game of ducks and drakes.

- II. The theme of "The Fourth Man" p. 736 is:
1. life in the South Sea Islands is full of hardships.
 2. other races are inferior to the white race.
 3. it is not true that the white man is superior in all circumstances to the men of other races.
 4. the simple life has many advantages.
- III. The theme of "Wan Lee, the Pagan" p. 752 is:
1. civilized people can be barbarously cruel.
 2. in noble virtues the Chinese surpass their white neighbors.
 3. life in Chinatown is full of adventure.
 4. a newspaper man often has trouble with his "devil."
- IV. The theme of "Compensated" p. 765 is:
1. men who have made fortunes are always equal to great occasions.
 2. Providence compensates the good.
 3. the influence of music is so great that it can change men's characters.
 4. great difficulties bring out people's true characters.
- V. "The Home-Coming" p. 783 resembles in plot:
1. Stevenson's "A Lodging for the Night."
 2. Dunsany's "A Night at an Inn."
 3. Tennyson's "Enoch Arden."
 4. Van Dyke's "Fisherman's Luck."
- VI. Which of these stories resembles in subject, theme, ending, or style the work of:
- (Answer by means of numbers.)
- | | | |
|---------------|----------------------------------|-----------|
| 1. O Henry | A. The Fourth Man p. 736 | |
| 2. Ibsen | B. A Happy Man p. 845 | |
| 3. Conrad | C. The Rival Dance Halls p. 827 | |
| 4. Dumas | D. Why Marry? p. 789 | |
| 5. Mark Twain | E. The Honour of the Name p. 852 | |

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